

MUSICAL AMERICA

Vol. XXII. No. 10

NEW YORK

EDITED BY

John C. Freund

JULY 10, 1915

\$2.00 per Year
Ten Cents per Copy

"FAIRYLAND" HAS NOTABLE PREMIÈRE ON PACIFIC COAST

Fifteen-Minute Ovation from Brilliant Audience Greet Principal Figures in First Presentation of Parker-Hooker Prize Opera at Los Angeles—Sumptuous Production a Triumph for California City—Splendid Work by Leading Performers—Score an Embarrassment of Melodic Riches—First Act Needs Pruning—Coast Writer Considers Work a Little Too Scholastic and Too Ideal for General Popularity

LOS ANGELES, CAL., July 2.—At last "Fairyland," the \$10,000 prize opera of Horatio Parker and Brian Hooker, has been given to the public. Last night Temple Auditorium was filled with an audience to witness its first performance which never had been excelled in point of fashion, society or musical prominence in that house. Three thousand persons constituted it; the receipts were about \$8,000. The chorus and ballet numbered largely over a hundred; the orchestra pit was enlarged to contain the seventy to eighty players.

At the close of the first act an ovation lasting ten to fifteen minutes was given all the principals, to the conductor, Alfred Hertz, to the stage manager, Louis Gottschalk, and of course to the composer, Horatio Parker, and the librettist, Brian Hooker. Again and again these, in groups and singly, were called out and deluged with flowers.

At the end of the opera this scene was repeated, with the added interest of happy speeches by Dr. Parker, Mr. Hooker, Alfred Hertz, Louis Gottschalk and F. W. Blanchard and L. E. Behymer. Albertina Rasch, the gifted première danseuse, and her corps of fairies came to the front with loving cups for the last two men and it was midnight before the audience departed.

Admirable Orchestration

First opinions concerning the opera are accentuated rather than changed by a second hearing. The music represents the work of a native melodist and a master of tone combinations. It flows on and on, blending innumerable episodes in a manner to achieve continuity, if not what might be called a logical development. It is delightful, yet it does not fix itself on the mind in such a way that one can carry away something definite and distinct. There is too much of it, too much continuous new material. This is not to say that there is the feeling of chaotic masses, but rather an embarrassment of riches.

If the composer and librettist could condense the first act to the length of, say, sixty minutes, rather than its present ninety, they would make a decided gain in interest as well as in time. There is hardly enough action to sustain such length. The second and third move more rapidly.

Stirring Ensemble

The climaxes, with such a chorus of selected voices, orchestra and big auditorium organ (over the stage), were impressive in the extreme and offered such an ensemble as seldom is heard here. The



LUCA BOTTA

Brilliant Young Tenor of the Metropolitan Opera, Whose First Season Has Proved Him a Strong Acquisition to the Company as an Admirable Exponent of the Tenor Roles, Not Only in the Old Florid Operas, But in the More Dramatic Modern Italian Works. Mr. Botta Is to Be Heard Both in Opera and in Concerts Next Season. (See Page 8)

effectiveness with which all this was managed is a great credit to Mr. Gottschalk as well as to Mr. Hertz.

Marcella Craft met all expectations in the rôle of *Rosamund*. It does not bring out her histrionic ability to the full, but in her "Rose" song and at other points it showed the beautiful color of her tones. She divided honors with Kathleen Howard, who made a striking figure as the *Abbess* and whose rich tones were as effective as Miss Craft's more limpid ones. Miss Howard's rôle demanded an atmosphere which she was quite successful in creating. William Wade Hinshaw enacted the heavy villain as to the manner born. His cynical, materialistic *Corvain* remains in the mind as second to none in the opera. The score did not give him so much opportunity in the way of cantabile singing as might have been enjoyed from him, but rather accentuated his ability as an actor.

Ralph Errolle's voice has a light lyric quality which at times was hardly a match for those of his co-artists, yet as the simple-minded king it was possibly

more fitting than a more heroic tenor. His conception, vocally and as to action, added to the ocular and audible picture in no small degree. Albert Reiss was especially well cast in the rôle of *Robin Goodfellow*. This might be called a *buffo* tenor part and Reiss injected into it much whimsical humor which lightened the opera to a degree. The minor rôles were satisfactorily taken.

Arias in Concert Style

There are several numbers somewhat on the concert style, *Robin's* solo at the end of the first act, *Rosamund's* "Rose of the World" aria in the second and a duet at the opening of the third act. There are moments when it seems that nothing more would be possible to add in the way of musical interest—many of them in fact; and nowhere does the music sink to the level of commonplace. This latter fact is in itself remarkable in an opera of such length. And yet, in spite of this,

[Continued on page 2]

AMERICAN MUSIC RECEIVES IMPETUS AT CLUB BIENNIAL

Our Creative and Interpretative Artists Find Recognition at Los Angeles Convention of National Federation—Stirring Presentation of Native Works by American Performers—Composers Conduct Their Own Music—Prize-Winning Artists Give Concert—Mrs. A. J. Ochsner Elected President—Resident Musicians Co-operate in Entertainment of Distinguished Visitors

LOS ANGELES, CAL., July 2.—The cause of American music, both in respect to its creative workers and to its interpreters, received a quickening impetus from the deliberations and the musical performances at the Biennial Convention of the National Federation of Music Clubs, held here from June 21 to July 1. This event, culminating in the première of an American prize opera, included a number of worthy programs of native music and gave hearings to a wide diversity of American artists, not the least in importance being the program by the winners of the federation's prize contest for American-trained artists.

In the first musical session of the federated clubs' convention, which had to do with American music, several speakers voiced their ideals in this direction. In making the opening address Mrs. Frank Garrett, president of the local board, said, "The dominant thought through this entire session is to give encouragement to original composition." Mrs. W. H. Jamison read the paper on American music sent by Mrs. Jason Walker. The germ of her paper was a plea for the establishment in the government of a department of education, of which one of the divisions should handle music. She stated that President Wilson had given this careful consideration until grave international problems took his attention.

F. W. Blanchard and E. R. Kroegeer both spoke along the line of fostering American composition in every dignified way, but without belittling the work of other nations, pointing out that for America to urge her own composers to further and better work is no derogation to Italian, German or other composers.

Justifying Our Creative Art

Charles Wakefield Cadman, speaking of the combined programs of the federation with those of the Congress of American Musicians, said the fact that American works were featured should not be construed as an effort on the part of these organizations to isolate American music or to emphasize a national boundary for art. Said Mr. Cadman: "If, during these sessions, we can prove that American creative art is a healthy, growing and seriously-to-be-reckoned-with entity in musical art, then our purpose will be met and we shall be happy."

Then followed a hearing of American music from Indian tunes, captured on the phonograph by Arthur Farwell, to modern art song.

On Thursday night the general reception of the convention was held at the Alexandria Hotel.

Friday, June 25, was devoted to the hearing and discussion of public school

[Continued on page 3]

"FAIRYLAND" HAS NOTABLE PREMIÈRE ON PACIFIC COAST

[Continued from page 1]

certain excisions would add to its compactness and possibly to its life.

Probably no more notable musical audience ever has been gathered on the Pacific Coast. In the audience were the following: Mme. Schumann-Heink, Dr. and Mrs. Karl Muck, Geraldine Farrar, Mrs. William Wade Hinshaw, Charles Wakefield Cadman, Mr. and Mrs. George Chadwick, Mrs. Alfred Hertz, Mrs. H. H. A. Beach, Mrs. Carrie Jacobs-Bond, Carl Busch, W. L. Hubbard, Ernest T. Carter, M. H. Hanson, Princess Tsianina, Cecil Fanning, Yvonne de Tréville, Mr. and Mrs. Horatio Parker, Mr. and Mrs. Brian Hooker.

"Get-Together" Spirit

George W. Chadwick, the eminent American composer, said of the performance: "It was wonderful that Los Angeles could do this. One expected splendid work of the principals, but your chorus, orchestra, gorgeous staging and financing are simply wonderful. Your remarkable 'pulling together' does it."

Carl Busch, the noted conductor and composer, said: "The production is an immense credit to Los Angeles and the West. It is equal to a Metropolitan performance."

Dress Rehearsal Reviewed

LOS ANGELES, CAL., June 30.—I write the following from hearing the dress rehearsal at the Auditorium last night. This was more than a mere dress rehearsal; it practically was the first performance, as about 1600 guests of the management were present to witness possibly the first event of its kind on the Pacific Coast—the première of an opera by writers of international reputation and sung by a metropolitan cast. This audience embraced the leaders of music and society in Los Angeles and many of its visitors.

"Fairyland" was given a gorgeous staging. It was a revelation as to what can be done in Los Angeles. Alfred Hertz conducted his orchestra of seventy-three men with marked vigor. He had them in hand for two months and as the material was good the results were commensurate. What Composer Parker thought of the orchestra he told the members at the beginning of the second act. "May I say your conscientious attention to my score is a credit to your city, to your director, and, I may add without immodesty, to myself."

Music of Entrancing Beauty

In this hasty résumé only fleeting impressions can be given. The first is that much of the music is of entrancing beauty. It is counterpoint carried to the nth power at times, but always with beauty in view. Of course there are moments when dissonance best expresses the idea of the text, but it is as a fleeting cloud and Parker does not revel in it as do some writers in the later school.

There are several melodies of considerable proportions but none of the long-drawn-out old Italian style. Nor can the music be labeled as episodic. It seems to strike a happy medium in this respect. There is no doubt of the dramatic quality of most of it, yet the text has caused an extension of the first act which is unfortunate for its effectiveness, as an hour and a half is about one-third too long. There is much music, but little action. The blue pencil must be applied if the work is to be popularized. This first act was written in Munich, where the Parkers were on a year's vacation.

Richness of Score

Dr. Parker is an adept at orchestration. He finds beauties in varied combinations of tone-color, not as an innovator but as one who has digested the best that has preceded him and that which is contemporary. The score is so rich that it must be heard several times for appreciation, which, to be sure, applies to any modern score of such pretensions. At times in this performance the orchestra predominated too largely, a matter which Conductor Hertz doubtless will rectify.

As to the impression of the opera as a whole, while it poses as a fairy tale it is a good deal of an allegory and is full of symbolism. It carries the idea that much of heaven may be brought to earth. The keynote is found in *Rosamund* (Marcella Craft), who represents the rebellion of the peasants against the idea that the beauties of life, music, dancing and love, must be renounced.



Prominent Figures in Premier Presentation of "Fairyland" at Los Angeles: No. 1, William W. Hinshaw, as "Corvain"; No. 2, Left to Right, Horatio Parker, the Composer; Mr. Hinshaw, Ralph Errolle and Marcella Craft; No. 3, Kathleen Howard, as the "Abbess Myriel"; No. 4, Louis F. Gottschalk, Stage Director, and Alfred Hertz, Conductor; No. 5, Albert Reiss, as "Robin Goodfellow"; No. 6, Marcella Craft, as "Rosamund"; No. 7, Ralph Errolle, as "Auburn"; No. 8, Left to Right, Mr. Errolle, Miss Howard, Mr. Hertz, Albertina Rasch, Première Danseuse, and Paul Eisler, Assistant Conductor

Rosamund, a novice, from her abbey sees *King Auburn* (Ralph Errolle) riding across the valley, and she falls in love with him and the pleasures of life. The *King*, scorning a crown that has been too easily his, has started on a pilgrimage, leaving his throne not to his brother *Corvain* (Mr. Hinshaw), but to the *Abbess Myriel* (Kathleen Howard). *Corvain* steals upon his brother kneeling before a shrine and strikes him down, leaving him for dead.

Auburn reawakens among the fairies and *Our Lady* has become his lady, *Rosamund*. They are crowned King and Queen of *Fairyland*. *Corvain* takes the kingdom by force and disputes the claim of *Myriel*. Both take tribute from the people, who are grievously oppressed. *Rosamund* falls into the power of *Corvain*. *Auburn*, returning to claim his kingdom, is not recognized by his people and *Rosamund* sees in him only the King of *Fairyland*.

Myriel and *Corvain* quarrel over the possession of *Rosamund* as a fugitive, and in the meantime *Auburn* interferes and proclaims himself king. There are adversities for *Auburn* and *Rosamund*, through which they come to recognize each other and then despise their dream and the fairy people. They finally, nevertheless, are crowned in a world that is one with *Fairyland*.

The main argument centers around *Auburn*, who renounces his crown and goes in search of love. His crown he consecrates to the shrine and in this comes the deepest religious significance of the story. As to whether one accepts the work as a fairy story or sees in it the deeper signification of spiritual things will depend largely on his own nature. In a gathering of women, as is this Federation meeting, possibly the religious motif is being accentuated.

With such a theme and such a text it is natural that we should find much bright, joyous music. At times there is a lurid bit of the supernatural; more often there is the happy gaiety of the fairy people. And even the earthly scenes are tinged with the latter spirit. As a matter of record the cast is here given:

Auburn, Ralph Errolle; *Corvain*, William Wade Hinshaw; *Myriel*, Kathleen Howard; *Rosamund*, Marcella Craft; *Robin*, surnamed Goodfellow, Albert Reiss; *Forester*, Aubrey Burns; *Whining Woman*, Jessie Macdonald Patterson; *Voice in Abbey*, Grace James; *Peasant*, Walter Hastings Olney; *Coward*, W. F. Paull; *Bumpkin*, John Stockman; *Joker*, Reinhold Oeschler; *Old Man*, Scoffer; *Robert Tracy*, Cheatham; *Première Danseuse*, Albertina Rasch. Chorus of Nuns, Men-at-Arms, and Common Folk (The People of the Hills) who are also fairies. The Scenes—Act I. Before the Abbey. All-Hallows' Eve. Act II. The Castle of the King. Noon. Act III. The Village. Dawn. The

action takes place Once Upon a Time, and within the interval of a year and a day.

The second cast embraces Marguerite Buckler, Ethel Fitch Muir, Roland Paul, Henri La Bonté, W. F. Paull and H. D. Mustard. The opera will be given four performances here and more if there is public demand. Plans for its presentation elsewhere are not matured.

Estimate of Opera

Whether "Fairyland" will take a place in operatic repertoire for occasional performance is yet to be seen. I am of the opinion that it is a little scholastic, possibly a little too ideal, to be generally popular. It is a kind of sublimated "Hänsel und Gretel," as near as I can find a hasty parallel—and yet that is not an exact parallel. Certainly it is a work for the musician to hear and enjoy, more from the skill and fantasy of the composer than from that of the librettist, who at times has hampered the possible movement of the action and injected too much conversation in his text.

Credit must be given in large measure to the Los Angeles spirit which can give a \$10,000 prize for an opera, mount it as is this one; also secure a first class metropolitan cast and one of the best conductors in the world. It was no light task, but one which was carried out with all success.

W. FRANCIS GATES.

AMERICAN MUSIC RECEIVES IMPETUS AT CLUB BIENNIAL

[Continued from page 1]

music. Mrs. Frances Clark, chairman of the public school music committee, presided at the meeting held at the Gamut Club in the morning, and read a paper on recent developments in the methods of teaching this subject in the schools. Olive Wilson read a paper sent by Lucy K. Cole on "Music as a Vocational Subject in the Secondary Schools." Not the least interesting of the addresses was that made by Prof. John Francis, superintendent of the Los Angeles schools, on "The Contribution of Music to the Education of the Child." Prof. Francis is particularly interested in two things, outside of his general school work, and these are the development of vocational education and the proper placing of music in the school curriculum. On this program musical illustrations were given by groups of children under Ethel Brooks and several original compositions were given by students of the Los Angeles high schools.

Public School Programs

In the afternoon 800 pupils of the elementary schools with their own orchestra filled the stage of the Shrine auditorium. This living demonstration of the power of music in the schools was under the direction of Katherine E. Stone, Carrie Truslow, Jennie L. Jones, Mary Ludlow and Alma Stickel. Each grade was heard in its own songs and then all were massed for the singing of songs by Schuecker, Schubert and Gilchrist.

In the evening another demonstration of school music was given in the massed choruses of the high schools at the same place. The chorus numbered 380 selected voices and the orchestra sixty. Glee clubs of boys, others of girls and the full chorus were heard and the orchestra proved no childish affair. This program was directed by Mrs. Gertrude B. Parsons, a vice-president of the local Biennial Board; Misses Blythe, Groves and Bach, and Hugo Kirchhofer, of the Hollywood schools.

Day of Western Composers

Following the day devoted to public school music came one largely given over to western composers. Saturday afternoon representatives of Western clubs held sway at Trinity Auditorium. On the program was Eleonore Voelker, pianist, of Salt Lake City, playing the Liszt B Flat Minor Sonata and the Chopin Scherzo, Op. 31; two groups of songs written by Genena W. Koch were sung by Mrs. Edward L. Hummel, of Santa Barbara, Cal.; and the César Franck Sonata for piano and violin was played by Adelaide M. Wellendorff and Elsie Sherman, of the San Francisco Musical Club.

In the evening orchestral concert (Los Angeles Symphony Orchestra, under Adolf Tandler), W. J. McCoy represented the Pacific Coast, conducting his "Hamadryad" Prelude; Arne Oldberg represented the Middle West in conducting his prize symphony and the East was represented by Mrs. H. H. A. Beach, playing her piano concerto, and by works of Arthur Foote and Arthur Farwell, the absence of the latter two composers being much regretted.

The Prize Symphony

As to Oldberg's Symphony: this work, in three movements, leaves a rather mixed impression. First of all, the composer has a marvellous orchestral technique. Seldom are so many orchestral "stunts" combined in one composition. His treatment is considerably episodic—beautiful episodes they are, at times seemingly little related, lacking a natural growing-out of one page from the preceding.

This symphony is almost a compendium of what may be done with a modern orchestra. It would be an excellent work for students to pore over. Mr. Oldberg has done many things—yet had he done less and developed them more his work would have left a more decided impression of continuity of thought. This is not saying that the work lacks beauty, for one orchestral color and one bizarre harmony succeeds another, leaving a kaleidoscopic effect rather than making unity. The second movement presents greater unity and has the novelty of rather large climaxes for an adagio. The work is one which demands a second hearing. It was received with hearty enthusiasm. That such a work can come out of a small Middle West city speaks volumes for the possibilities of American music.



Some of the interesting personages recorded by the camera at the Biennial of the National Federation of Music Clubs, Los Angeles. Above, scene at a garden reception to Yvonne de Tréville during the convention. Left to right: Gertrude Ross, Kathleen Howard, Ella May Smith, Henri La Bonté, Miss de Tréville, Carrie Jacobs Bond, Mrs. Roberts, Mrs. Willis Hunt, Marjorie Stearns. Inset: Mrs. Frank Garret, President of Local Biennial Board, Managing Details of Convention. Below: A group of prominent Federation officials. Left to right, back row: Carlotta Simonds, Recording Secretary; Mrs. George Hale, Fourth Vice-President; Adelaide Carmen, Third Vice-President; Mrs. David A. Campbell, Member Advisory Board; Mrs. Ella May Smith, Chairman Educational Committee; Mrs. W. H. Jamison, First Vice-President; Mrs. A. J. Ochaner, the Newly Elected President; Mrs. W. A. Hinckle, Second Vice-President. Front row: Mrs. Frances E. Clark, Chairman Public School Music Committee; Mrs. Emerson H. Brush, Retiring as Second Vice-President; Mrs. John Leverett, Chairman Badge Committee; Mrs. Julius E. Kinney, the Retiring President.

Mrs. Beach received a hearty welcome on her appearance and a tumult of applause and flowers at the close of her concerto. This work is marked not alone by the interest of the piano score, but by the breadth of her orchestral treatment. At times the interest of the latter preponderates. It marks a further step, begun by Brahms, in the unity of the two divisions—solo and orchestra. Mrs. Beach's playing of the work was masterly, and met fully all expectations.

Closing the program were Arthur Foote's "Omar" suite and Arthur Farwell's "Domain of Hurakan," the latter making a good climax for its predecessor, and being rather of the same atmosphere, though more dynamic. Mr. Tandler conducted the two works effectively, bringing out the atmosphere of the compositions with decided success. And praise must be given the orchestra for its able work with Mrs. Beach.

No Cessation on Sunday

Sunday gave no cessation of music in Los Angeles. In the afternoon over 4,000 persons gathered at the Shrine Auditorium to hear an ideal church musical service. The singers of a score of choirs combined in a chorus of 400 voices, in combination with the woman's orchestra of fifty pieces. This chorus was under the direction of Prof. George Andrews, of Oberlin Conservatory, who, in spite of his non-acquaintance with the forces in

hand, produced virile and artistic results. The program was opened by a commonplace band number, but the sacred choruses, under Prof. Andrews's direction, made amends. The Woman's Orchestra, under Henry Schoenefeld, presented two numbers to good advantage. Rev. Brougher and Lawrence Erb were heard in addresses, the latter in a suggestive paper on American church music, which was hardly audible to many in the large auditorium.

In the evening, Prof. Andrews gave an organ recital at Temple Baptist Church, where sections were reserved for delegates and for Oberlin students.

Student Symposium

Monday was opened with a symposium on student work at the Gamut Club. Mrs. Nellie Stevenson presided and Mrs. David Campbell read a paper on music clubs. George W. Chadwick was the star speaker, and he dwelt on personality and the love of the art as the main features of teaching. Herman Perlet, of San Francisco, outlined the demands made on orchestral players. Ernest Douglas, of St. Paul's Cathedral, Los Angeles, spoke on the matter of church positions for singers and organists, and L. E. Behymer on engagements in opera and concert life. Mrs. Carrie Jacobs Bond gave a number of humorous hints to students and amateur composers.

In the afternoon came the recital by

winners of the various district and State honors. There were a dozen of these, all present, and the program extended to thirty numbers in length, several of them concertos. The participants were Vera Kitchen, Mildred Shaughnessy, Wallace Grieves, Aurora Le Croix, Mrs. Julia Harris Jack, Winston Wilkinson, Carol Robinson, Katherine Meisle, Mae Anderson, Prudence Neff, Alexander P. Gray, and Helen Doyle. Seldom in the history of the Federation have all the scheduled participants of so long a program been present, especially all the student prize winners. And it will be noted they came from the Atlantic to the Pacific, North and South.

Local Choruses Heard

In the evening the vocal clubs of Los Angeles entertained the convention, members and friends at Shrine Auditorium. The Lyric Club of one hundred women, the Ellis Club of about the same number of men, and the Orpheus Club with sixty young men combined in a program that the auditors long will remember. These clubs are noted for the finish of their performances, as noted in many issues of MUSICAL AMERICA, and the visitors were eager to hear the clubs of which they had read. G. Haydn Jones, tenor, and Clifford Lott, baritone, were the soloists, with the Ellis Club. The

[Continued on next page]

AMERICAN MUSIC RECEIVES IMPETUS AT CLUB BIENNIAL

[Continued from page 3]

Lyrice Club was assisted by Oscar Seiling, violinist, and Axel Simonsen, violoncellist. Messrs. Poulin and Dupuy earned new laurels for their clubs in conducting on this occasion. Several numbers were given which had been prepared for the choral competition at the San Francisco Exposition.

Notable American Programs

Tuesday brought two notable programs of American music at Trinity Auditorium. The local Brahms Quintet (Messrs. Seiling, Rovinsky, Kopp, Simonsen and Grunn) was the chief attraction in the afternoon, playing Mrs. Beach's Opus 57 and the Edgar Stillman Kelley Quintet. Both of these have been given in recent concerts by this organization and reported in these columns. The quintet played with added exactness and finish, and made an extremely favorable impression.

Carrie Jacobs Bond presented several of her own songs in her individual style; Mildred Dilling gave several harp numbers with beautiful flexibility and tone color, and Frederick Preston Search added three cello numbers, compositions of his own, accompanied by Lois Townsley. Cecil Fanning sang one of Mrs. Bond's songs as an addition to her group. In the evening a notable trio of artists was heard: Mrs. Frank King Clark, Cecil



Mrs. Albert J. Ochsner, the New President of the Federation

Fanning and Claude Gotthelf. Mrs. Clark expressively presented songs by A. Walter Kramer, Chadwick, Campbell Tipton, Carpenter, Frank La Forge; also Faith Rogers's prize song, "Ballad of the Trees and the Master," which is written somewhat in the evanescent style of the modern French school. All of these Mrs. Clark gave with delightful poise and discrimination.

Cecil Fanning scored another success in his songs of Carl Busch, Sidney Homer, W. L. Rogers, Charles W. Cadman (who played the accompaniment), and Harriet Ware. He more than duplicated the success of his recent appearances here, in the matter of expressive delivery and clarity of enunciation.

Gotthelf in Cadman Sonata

Claude Gotthelf played Charles Wakefield Cadman's new piano Sonata with the assurance of a master. The Sonata abounds in melody—Cadman is pre-eminently a melodist—and is not deficient in climax, being one of the broadest works of this popular composer. Mr. Gotthelf, at present located in Arizona, is an example of the marked interpretative ability hidden in obscure corners of the country, and Mr. Cadman was fortunate in the interpreter of his work.

Election of Officers

On Wednesday morning the officers were elected, as follows:

President, Mrs. A. J. Ochsner, of Lake View, Ill., of the Musical Association of Chicago, for past two years librarian of

Palestrina School of Music

SARAH ROBINSON-DUFF, President

Courses for graduate and undergraduate musicians will be given July 12-30 by distinguished specialists.

Apply Secretary, 1000 Madison Ave., N. Y. City



—Photo by W. A. Hughes

Six of the Composers Represented Prominently on the Convention Programs. Left to Right: Carl Busch, Charles W. Cadman, W. J. McCoy, George W. Chadwick, Mabel Daniels, Arne Oldberg

the federation; first vice-president, Mrs. William H. Jamison, of Los Angeles; second vice-president, Mrs. W. A. Hinckle, Peoria, Ill.; third vice-president, Adelaide Carmen, Indianapolis, Ind.; fourth vice-president, Mrs. George Hale, Providence, R. I.; recording secretary, Carlotta Simonds, Duluth, Minn. (re-elected); treasurer, Mrs. J. S. Morris, Waupun, Wis. (re-elected); auditor, Mrs. E. L. Bradford, Albuquerque, N. M.

Mrs. Bradford is the only one of the officers who comes into office for the first time. The corresponding secretaryship and other positions will be filled by appointment of the president. The tellers appointed for this election by Mrs. Kinney were: Meses Ella B. Hanna, S. S. Gundlach, Prudence S. Dresser and Charles E. Crawford and Kathryn Crockett. This ticket as presented by the nominating committee was elected without opposition.

The New President

Mrs. Ochsner, the new president, is the wife of a Chicago physician. She made no campaign for the nomination or election, not being desirous of appearing against those whom she designated as more prominent and better fitted. She has not been president of her own club, though she has served the Federation as librarian for two years.

Wednesday, June 30, presented a long array of American music in closing a series of programs that is a remarkable witness to the virility of American composition. Walter Spry, of Chicago, opened the afternoon recital with the Finale of Felix Borowski's Grand Sonata, "Russe." Following this were compositions of Mrs. Beach, Saar, Kreider, Spry and MacDowell. With Messrs. Seiling, Kopp and Simonsen, Mr. Spry played George Colburn's melodious quartet for piano and strings. Mr. Spry's finished artistry and versatile musical conception gave great satisfaction to his audience.

Then came an address by W. L. Hubbard on "The Needs of American Opera," in which he declared that opera could be given in many more cities if it were economically managed, and that a more widespread hearing of opera was a crying need in American music.

As outlined elsewhere in MUSICAL AMERICA, Yvonne de Tréville gave at this point a program of twenty-one songs by as many American composers, and all sung in English. This was one of the most impressive hours of the convention. The fair singer was given a reception beautifully commensurate with her vocal offering.

Conductor's Night

Wednesday evening was conductor's night. The local symphony orchestra gave its second program, offering Chadwick's Symphonic Sketches, Carl Busch's "Minnehaha's Vision," Mabel Daniels's "Desolate City" and Eric Delamarter's "Masquerade" (first performance).

Messrs. Chadwick and Busch and Miss Daniels conducted their own works and Mr. Tandler the spicy "Masquerade." Not only was it interesting to contrast the styles of composition, but to compare the methods of the various conductors in directing the orchestra, having in mind also Messrs. Oldberg and McCoy at the former concert. The overworked orchestra gave a good account of its preparation for this event, under the baton of its permanent conductor, Mr. Tandler. While more rehearsal would have been useful, in view of the "Fairyländ" re-

hearsals, this was impossible. But the greatest single musical factor of the convention was the work of this orchestra.

Cecil Fanning sang the solo of Miss Daniels's work in his expressive style and Miss Daniels presented a more pleasing picture with the baton than did some of her brother conductors. Pasquale Talarico was heard in the MacDowell concerto, conducted by Mr. Tandler, and he placed himself among the most successful performers of the convention. He plays with surety, sentiment and finely graded dynamic effects and received an ovation which was unusual, even in this enthusiastic gathering. As a whole, the program was a fitting close to a series which will be almost historic in its presentation of American music.

Honorary Vice-Presidents

Three honorary vice-presidents were elected by the Federation: Mrs. Charles A. Kelsey, of Grand Rapids, Mich.; Mrs. Jason Walker, of Memphis, Tenn., and F. W. Blanchard, of Los Angeles, the latter in recognition of his work for American opera.

As presidents for the various States, the following were elected:

Mrs. Victor Hanson, Birmingham, Ala.; Mrs. Josephine Crew Aylwyn, Berkeley, Cal.; Mrs. Charles White, Denver, Colo.; Mrs. Frederick Munroe Card,



Mrs. W. H. Jamison, First Vice-President of the Federation

Bridgeport, Conn.; Mrs. A. R. Mills, Peoria, Ill.; Mrs. R. H. Jones, Chestnut Hill, Mass.; Mrs. F. W. Nichols, Houghton, Mich.; Mrs. George S. Richards, Duluth, Minn.; Mrs. Laeta Pettet Wright, Greenwood, Miss.; Louise Nichols, Albuquerque, N. M.; Mrs. G. B. Rathfon, Buffalo, N. Y.; Mrs. C. C. Collins, Philadelphia, Pa.; Mrs. C. L. Harris, Providence, R. I.; Lucy K. Cole, Seattle, Wash.; Mrs. Amos Payne, Clarksburg, W. Va.; Mrs. J. H. Stapleton, Milwaukee, Wis.

Thursday afternoon was given to sight-seeing—and possibly to rest, as every possible hour free from the sessions of the convention or the numerous concerts and recitals had been given over to receptions of public or private nature. The delegates were overwhelmed with attentions and opportunities for musical and social pleasure, and welcomed this half day of release, prior to hearing the premiere performance of the Parker-Hooker \$10,000 prize opera, "Fairyländ." W. FRANCIS GATES.

NEW PATRIOTIC SONG

Turner's "Hail, Land of Freedom!"
Sung in Independence Day
Programs

"Hail, Land of Freedom!" the new patriotic song by George Chittenden Turner, which has attracted much attention in the East, received its first open-air performance at Winthrop Park, Brooklyn, on Sunday afternoon, July 4. It was part of a highly attractive program given by the Twenty-third Regiment Band, under the leadership of Thomas F. Shannon. The song was heard also by 15,000 persons assembled at the new Lewisohn stadium in New York on the evening of July 5 when Ernest E. Moulton's military band played at the city's "American day rally." In the afternoon an audience of many thousands heard it at Prospect Park.

Mr. Turner, when questioned by MUSICAL AMERICA as to the success of the composition, declared it unprecedented and remarked that thousands of persons stood up. He added, however, that he feared it was because all the seats were occupied.

Lecture Recitals by Reinald Werrenrath

Reinald Werrenrath will give three lecture-recitals in the New York University Auditorium, under the direction of the Summer School, with H. Reginald Spier at the piano. The first of these will occur Monday evening, July 12, and will consist of early Italian songs, Mozart, Handel, folk-songs, early English, etc. The second will take place Wednesday evening, July 14, and will present lieder by Schubert, Schumann, Franz, Brahms, Grieg and Wolf. The third, on Monday evening, July 19, will be devoted to American composers.

Ralph Edmunds Resigns Management of Philadelphia Orchestra

The Philadelphia Orchestra Association announces the resignation of Ralph Edmunds, business manager for the past two years, who goes to New York to accept an important position. He will be succeeded by Arthur L. Judson, formerly advertising manager of MUSICAL AMERICA. Louis A. Matson, for many years connected with the business staff of the Philadelphia Orchestra, has been made assistant manager.

Approves and Wishes Success

To the Editor of MUSICAL AMERICA:

Enclosed find money order for my subscription. I heartily approve of MUSICAL AMERICA, and wish it every success.

Very truly yours,

JOHN M. WITHEROW.

Washington, D. C., July 2, 1915.

CASTIGATES ENGLAND FOR ITS NEGLECT OF NATIVE COMPOSERS

Joseph Holbrooke, Newly Arrived in This Country, Bemoans the "Stodgy Tradition and Philistinism" That Keeps British Musicians from Receiving Their Due—Composer Comes Here to Produce the Ballet, "Enchanting Garden," Which He Has Written for Pavlowa

A SINCERE and ardent idealist, Joseph Holbrooke has been more or less extensively misconstrued as a roundly disgruntled individual. Popular fancy, which by putting two and two together often obtains five, saw in the chilly reception granted the Englishman's "Children of Don," which Hammerstein produced in London a few years ago, a fairly reasonable cause for soured disposition. And as since then Holbrooke has fulminated liberally against the sins of the British press, publishers, managers and public in respect to the domestic article in composition, what more obvious than that he should have brought down calumny on his own head?

But the composer is no cynical misanthrope and it is only an unfortunate conjunction of circumstances which has led to any such popular conclusion. He had lamented the English attitude on native musical matters even before Hammerstein brought the "Children of Don" to light. He took frequent occasion to speak his mind whether from the platform or in print. And for fourteen years he has practised what he preached in a series of concerts devoted mainly to British music. To an American Mr. Holbrooke's statement of the vicissitudes of English music in England has a distinctly familiar ring. It seems like an echo of the oft-reiterated plaint here. But, while he is frank in speaking of the neglect that has befallen his own music, his words do not carry the imputation of any unseemly egotism.

Mr. Holbrooke's present visit to America—he reached New York on Friday of last week—was occasioned by the forthcoming production of a ballet, "The Enchanting Garden," in which Pavlowa is to appear. He is a thin, ascetic-looking man, of medium height and middle age, bespectacled, and bearded like a pard. The American trip is to serve a curative as well as artistic purpose for a nervous ailment appears slightly to have affected his hearing. Visited a few days after his arrival by a representative of MUSICAL AMERICA, the composer launched forth, without the stimulus of a single question, upon his apparently favorite topic—that of English (and by analogy American) public and composers, the state of their present relations and ultimate prospects.

But first as to the "Enchanting Garden." It is in three acts and scored for a small orchestra—that is to say, the orchestra of "Faust" and "Carmen" as contrasted with that of Mr. Holbrooke's own "Children of Don." The circumstances of its composition were, to quote Mr. Holbrooke's own account, something as follows:

"The Enchanting Garden's" Origin

"Shortly after the performance of the 'Children of Don,' Max Rabinoff visited me at my country home, congratulated me on the work and then informed me that he wished me to write a work for America. I demurred at first for the labor in connection with the heavy opera had tired me and I was in no mood to undertake more for the time being. But when Mr. Rabinoff laid before me the libretto of the 'Enchanting Garden' I was inclined to look more favorably upon the project for here was something of a different order and I occasionally take much pleasure in writing a work of light caliber, something designed merely to be a pleasant entertainment. That was June and Mr. Rabinoff rather startled me by insisting he must have the work in December. I protested that it could not be done by that time, but he insisted in characteristic American way that it must be. So I promised eventually to do my best inasmuch as I am a fast worker. I had a piano at my disposal, and set immediately to work. By October the sketch for the three acts was completed. By the end of January the scoring was finished. But because of various difficulties brought on by the war the ballet could not be given in May as originally planned.

"Mme. Pavlowa was much pleased by the first two acts when they were played to her on the piano. The third act appears not to have gone so well at first since the pianist evidently had some difficulty with the score. But when I played it over recently all concerned seem to have regarded it as something very different from what they had originally heard and quite to their satisfaction. Mme. Pavlowa dominates the first and third acts. It is not always a joy, you know, to write for a small orchestra when one has grown accustomed to a large one, as I have, and to satisfy one's self with two flutes and two clarinets when one has been in the habit of using four. But this is necessary, of course, when there is much touring to be done. My greatest anxiety in the present case is that the orchestra shall always be good."

Although Mr. Holbrooke's visit to America is his first, he entertains an opinion of American musical receptivity and breadth of artistic sympathies and toleration rather more exalted than that wherewith he favors his compatriots. "You find here a freshness, an energy and a degree of initiative," he remarked, "that is utterly above and beyond the stodgy traditions and Philistinism that keep English musicians under a yoke of servitude and neglect. I say this though I've heard no music here and have spent most of my few days here in the hotel. Yet even in the little I have seen of American life this element is perceptible. I do not mean to imply that native composers here are treated according to any thing like their just deserts; but owing to American cosmopolitanism the prospects of advancement are far better than in England. Yet here, as there, the field is still far too freely given over to foreigners."

Placing the Blame

"For the deplorable condition in my own country, I blame the critics, the publishers, managers and conductors. For years I have combated these enemies of native musical progress in every way. I have spoken against them and even written against them though I despise journalistic work of any kind. Managers produce a native opera a few times and what is the result? If it does not crowd the houses, it falls quickly into oblivion with the remark that 'it does not draw.' That odious expression has killed innumerable works that, had some persistence been shown, might have emerged eventually into lasting success. Either they 'do not draw' or they 'do not pay.' For several consecutive years the process is repeated with different works till finally, after four or five are produced, managers and critics inform the people that English operas are not worth while and the gullible public promptly accepts what it has been told. The box office first, last and at all times, is the detestable criterion. Why in the world should a work of art 'pay' or 'be a draw'? Or why is a work shelved without adequate chance to prove its vitality? Was 'Carmen' or 'Faust' a 'draw' at first? Or the Wagner operas? And the absurdity of trying to disprove the value of British composition by giving only five or six operas that happen not to hold the immediate attention of the public! Do they give up Italian opera as hopeless because of the amount of poor stuff written by Italians? Or German opera because of a large percentage of mediocre German works? Not for a moment."

"The ignorance and prejudice of the impresario bar the door of the English opera house to the English composer. Covent Garden is sealed to him. If I want to present an opera for consideration there I am obliged to call on Lady So-and-So in Belgrave Square; she, if she happens to like me, will direct me to Lord Somebody Else and so it goes. Meanwhile the impresario is happy; he can give Leoncavallo tonight and Puccini the next evening and 'draw.' It took me three years to write the 'Children of Don.' It received three performances and after that I was merely met with the placid comment, 'Oh, well, it didn't draw!'"

Paucity of Performances

"As for the symphonic conductors, who likewise bear the burden of a heavy

culpability of the kind, why is it that when a British novelty is successful it cannot receive more than one performance in a season? If the work is welcomed with favor, why can it not be heard again that its beauties may be further appreciated? In their incomprehensible ambition to present the largest possible number of new compositions conductors become absolutely oblivious to the merits of some particular one and it lies in silence while something possibly of a very mediocre stamp is performed at a future concert."

"And the publisher is affected by the conductor's action. A number of years ago a symphonic composition of mine entitled 'Hommages' was played and won immediate approval. One critic went so far as to call it a 'masterpiece'—in which designation I could scarcely concur. Yet the piece went remarkably well and I had no difficulty in interesting a publisher in it. Before concluding negotiations, however, he inquired when it would be heard again. I told him I did not know. At that he appeared disturbed and determined to wait before consummating the deal. The conductor who had played it replied on inquiry that he did not see how he could repeat the work till the following season. 'Not till next year,' exclaimed the publisher in disappointment; 'that makes matters very difficult, of course. Now if only you had offered me some piano pieces or some songs!' I tried to arrange a performance in Vienna, but for several reasons (among them the dislike of the orchestra to playing a manuscript score) nothing came of it all. And so the symphony went unpublished. So, too, have all my compositions save those the publication of which I paid for myself."

The Critic's Part

"Nor is the native composer materially assisted by the critic, who almost invariably in England assumes an attitude of omniscience from the start, however much musicians and audience may allow a modification of their opinions. He is almost never what he ought to be—the mediator between artist and public, elevating popular taste by a disclosure of beauties to the popular consciousness. Instead, he hunts for similarities and reminiscences of other composers. Moreover, the musical ignorance of editors and their obsessing desire for 'news' relegates music to a very secondary place in the newspapers."

"How much good the government could accomplish were it to devote a comparatively small sum to music! I dislike the idea of constant monetary support from a few wealthy men. Music should be democratic in this as well as every other sense."

"What wonder that, in view of such vicious prejudice, the English people remain indifferent to their own composers? Whatever you may say about discrimination against native art in this country, I feel safe in considering it vastly less pronounced than in my country. I think it would be well, indeed, if an interchange of musical products could take place between the two nations—if you could have festivals of English music here and we of American music in England. There is much American music with which we could profitably acquaint ourselves; and I feel sure that you in this country have as yet been given no opportunity of familiarizing yourselves with the larger works of such of our composers as Cyril Scott, Gardiner, Vaughan Williams, Bell, Bax, Rutland Boughton, Bainton, Yorke Bowen and quite an imposing array of others."

H. F. P.

More Artists Added to the Rabinoff Operatic Company

Arriving in New York on the *Lapland* on July 2 with Joseph Holbrooke, the English composer, was Adolph Schmid, also prominent in European music circles, who comes to assist Mr. Holbrooke in the preparation of his ballet, "The Enchanting Garden," in which Anna Pavlowa will appear. It was announced last week that Ippolito Lazzaro, George Baklanoff and Gandio Mansueto had been added to the company which Max Rabinoff is assembling for produc-

tions of choreographic opera. A few weeks ago, Mr. Rabinoff announced that besides Pavlowa, Maggie Teyte, Riccardo Martin and Marie Nedlitzova, of the Petrograd Opera, had been engaged. Among the operas to be produced are "L'Amore dei Tre Re," "La Gioconda," "Carmen," "Rigoletto" and "Pagliacci." The tour will include all of the principal cities east of the Mississippi.

TO HAVE CHICAGO PREMIERE

Holbrooke's "Enchanting Garden" Will Be Given There First

CHICAGO, July 5.—Max Rabinoff announces that on October 5 he will present at the Auditorium the first performance of his new combination of grand opera and ballet, with Pavlowa, her company and a number of grand opera stars.

His first production will be Auber's "Masaniello," or "The Dumb Girl of Portici," under the new title "Fenella," which has not been heard here in many years. Pavlowa will play the mute.

Joseph Holbrooke, the English composer, who arrived in America last week, will come to Chicago at once to confer with Pavlowa and Mr. Rabinoff regarding his musical setting of Malloch's and Rabinoff's ballet, "The Enchanting Garden," which will have its first performance on any stage in this city.

M. R.

A Disclaimer from Arnold Volpe

To the Editor of MUSICAL AMERICA:

A letter relative to Italy's participation in the war and signed A. Volpe, having appeared in the *Tribune* of June 14, has been erroneously attributed to me.

Owing to the partisan nature of the communication I have been subjected to considerable annoyance. I would, therefore, greatly appreciate it if you would kindly make it known through the columns of your valued paper that I am not the writer of the letter in question. Thanking you in anticipation, I am,

Yours very truly,

ARNOLD VOLPE.

Musical Director.

New York, July 5, 1915.

Free Grand Opera to Be Given in Milwaukee Parks

Elaborating last summer's successful plan of giving scenes from opera in the city's parks, Milwaukee is now to have an entire opera presented in costume serially in four different parks, one scene a week for seven weeks. The opera is "Il Trovatore" and the singers, known as the Park Board Opera Company, have been chosen by Louis La Valle. The soloists will be Florence Hensel, soprano; Catherine Hanley, mezzo-soprano; Ole Holm, tenor; Frank Shoen, basso; Louis La Valle, baritone and director. The chorus numbers twenty-one voices.

Saint-Saëns Concludes His Series of Exposition Concerts

SAN FRANCISCO, July 1.—Saint-Saëns gave his second concert at the Exposition last Thursday evening and the third and last one on Sunday afternoon. The series was completely successful. Saint-Saëns has been defendant in a suit brought by Rudolph Aronson for \$800. Aronson claims that the composer agreed to pay him \$1,000 for the Exposition booking and has paid him only \$200.

T. N.

Russian Symphony Orchestra under New Management

Martha Maynard and Mrs. R. W. Hawkesworth have taken over the management of the Russian Symphony Orchestra, Modest Altschuler, conductor, for next season. Under their management the orchestra will give its series of concerts at Carnegie Hall, introducing many novelties. An innovation in the way of unique stage settings will be provided for these concerts in accordance with the character of the music.

Safe Blowers Make \$20,000 Theft from Chicago's Midway Gardens

(By Telegraph to MUSICAL AMERICA)

CHICAGO, July 6.—The management of the Midway Gardens, where Max Bendix and the National Symphony Orchestra are playing, was the victim of burglars at 4 o'clock this morning. Four safe blowers overpowered the two night watchmen, dynamited the safe, stole three days' receipts, approximately \$20,000, and escaped.

HADLEY'S RETURN TO SAN FRANCISCO IS STILL UNCERTAIN

Desire for a Change in Conductorship of the Symphony Orchestra Has Arisen in Some Quarters But Hadley's Followers Seem to Be in Large Majority—If He Does Not Return, Association May Suspend Operations for One Season—Union of Forces with Exposition Orchestra Also a Possibility

Bureau of Musical America,
1101 Pine Street,
San Francisco, June, 24, 1915.

THERE is a strong prospect that Henry Hadley will be re-engaged as conductor of the San Francisco Symphony Orchestra for the coming season. Other candidates are favored by some of the influential men of the association, who think that a change would create new interest; but Hadley's followers seem to constitute a large majority and they are very earnest.

Vice-president Richard M. Tobin, who as chairman of the music committee has carried on the main part of the association work, is outspoken in his demand for the return of the composer-conductor. Joseph D. Redding, author of the "Natomas" book, stands strongly with Mr. Tobin, and in the Board of Governors he is highly influential. W. B. Bourn, the association president, is at the head of the faction that is supposed to be demanding a new director but he has made no public declaration and his thought seems to be that, for the welfare of the orchestra, the first place to obtain harmony is in the association management. Both Mr. Bourn and Mr. Tobin know

the difficulty of maintaining an orchestra in San Francisco even with the heartiest co-operation of everybody interested in music. They have heard some clamor for an orchestra equal to that which recently came out from Boston, but they fully understand how far from possibility is the realization of that dream. Dr. Muck cannot be engaged, and San Francisco has had such difficulty in supporting its orchestra that insufficient rehearsals have been the rule, in the necessity of keeping down expenses. In this matter of economy, Conductor Hadley has put up with disadvantages such as Max Fiedler and Alfred Hertz have not known in their Eastern work.

With the largest theater in the city crowded at all the performances and with prices the highest the public will pay, the orchestra has not been a paying proposition. Just how any other director could bring more money into the box-office is not so clear as the method by which expenses could be increased.

Personal Relationships

In a city like San Francisco, where the personal element enters so largely into everything, no director can be popular with everybody. Mr. Hadley has found a congenial circle of friends in the more exclusive ranks of society, maintaining dignified personal relationships with everybody—exactly as Dr. Muck or Mr. Fiedler or Mr. Hertz would do. Yet that very proper line of conduct can arouse enmities, and I think it is merely on account of Mr. Hadley's preferences in personal association, if the meaning is made sufficiently clear in that phrase, that the outspoken and in some instances bitter opposition has arisen. Men like President Bourn could not be influenced directly by any such feeling of hostility, for among the Bourns, the Tobins and their associates Mr. Hadley has his strong personal friendships; but the opposition takes care to make itself heard in the inner council of the association and it naturally has effect.

Considering all the circumstances, the position of conductor in San Francisco is difficult to fill; and if Mr. Hadley cannot satisfy all the factions it might be well for the Board of Governors to throw aside the idea of having the orchestra headed by a musician and give the job to a diplomat.

At an association meeting in Mr. Bourn's office last Tuesday, there was a discussion of next season's plans but no definite action. The work has been unduly delayed, and it need not surprise anybody if no concerts are given this year. Indeed, it seems highly probable that, unless Hadley returns, the association will suspend operations. With the Exposition running into December and the big symphony orchestra at work there afternoon and evening, the public is not hungry for symphony concerts. Hadley's supporters in the association, estimated by Mr. Redding at ninety-nine per cent of the members, are well able to maintain the orchestra, but any plan making the orchestra in large measure dependent on general public interest during the Exposition year would not be likely to succeed. The five-year guarantees will remain in force until next season, but it is hardly to be expected that the men in control of the association will fail to take heed of the conditions and either re-engage Mr. Hadley or temporarily discontinue the concerts.

Work of the Exposition Orchestra

The continuous work of the Exposition Orchestra is making that organization very valuable. A reasonable demand has

been made that, out of that and the Hadley orchestra, the best men be selected for the permanent San Francisco symphony work; and as many of the musicians belong to both organizations little difficulty need be experienced.

If Mr. Hadley does not return and the plan just mentioned is carried out, Max Bendix seems the logical candidate for

the immediate directorship. He is the man who has made the Exposition orchestra what it is and he is a favorite of the general public. If either Mr. Fiedler or Mr. Hertz should be engaged, the engagement would probably begin with the new five-year term in the Autumn of 1916.

THOMAS NUNAN.

LOUIS KREIDLER TO APPEAR AGAIN IN OPERA AT RAVINIA



Louis Kreidler, Baritone, on the Grounds of His Former Home in Pennsylvania

Louis Kreidler, baritone of the late Century Opera Company, will be heard again this Summer in the series of oper-

atic performances that are given each year at Ravinia Park, Ill., making it his fifth consecutive season there.

Mr. Kreidler will devote all of next season to concert work, and arrangements are now being made for an extensive tour. Mr. Kreidler has made many successful appearances in recital and his work at the recent Bach festival and his appearances in Pennsylvania displayed his fine equipment for concert work.

BROOKLYN PARK MUSIC

Concerts to Be Given under Auspices of Music League of America

Moved by the action of the New York Board of Estimate in cutting the appropriation for park music from \$75,000 to \$25,000, the Music League of America has undertaken to do what it can to supply the deficiency thus created and announced this week that, beginning July 8, concerts would be held under the auspices of the league in Bushwick Park, Winthrop Park and Tompkins Park, Brooklyn. In addition to the band concerts formerly held, vocal selections will be given by competent singers.

Marie Kieckhefer, secretary of the league, has been one of its most active members in advocating its participation in assisting the work of free concerts in the parks. Among the directors of the league are Mrs. E. H. Harriman, Mrs. Otto H. Kahn and Mrs. Willard Straight.

Margaret Hellar Heard in Saslavsky Concert at Winfield, Kan.

Margaret Hellar, soprano, has closed her spring season with an appearance in Winfield, Kan., with the Saslavsky Concert Company, of which Alexander Saslavsky is director. She is to appear shortly in concerts in Denver, and is booked for several appearances in San Francisco. The past season of this artist was a particularly successful one.

The American Singer OF Russian Songs



CONSTANCE
PURDY

Address: Mabel Hammond, 400 Riverside Drive, N. Y. City
Summer Address: Ellsworth, Maine

Those Who Have Followed His Extraordinary Career Abroad, Where
He has Played Repeatedly under the
World's Greatest Conductors

DECLARE THAT BEYOND A DOUBT THE
VIOLINISTIC SENSATION OF THE FORTH-
COMING SEASON WILL BE

EDDY
BROWN

THE BRILLIANT YOUNG VIOLINIST COMES IN
JANUARY. HIS CAREER IN AMERICA WILL
BE WELL WORTH WATCHING



Clubs and Societies wishing first call on his services will do well to write at once to:
LOUDON CHARLTON

Carnegie Hall, New York

Mrs. FRANK G. DOSSERT

Residence Studio

2 West 88th Street, New York

Phone 8669 Schuyler

DOSSERT VOCAL STUDIOS

Scholarship given by the German Ambassador, Count von Bernstorff

WRITE FOR PARTICULARS TO EITHER ADDRESS

Mr. FRANK G. DOSSERT

1204-5 Carnegie Hall

New York

Phone 737 Circle

WILLIAM SIMMONS BARITONE

CONCERT — ORATORIO — RECITAL

ADDRESS
76 W. 68th St., New York

Tel., 4316 Columbus

ROSENTHAL

KNABE PIANO USED

The World Renowned Pianist

IN AMERICA
ENTIRE SEASON 1915-1916

Wolfsohn Musical Bureau
1 West 34th Street, New York

PERCY HEMUS "AMERICA'S BARITONE"



Dear MUSICAL AMERICA:

"The silly season" having commenced—(though why it should be so called, for it is precisely the time when many are able to do their best thinking, because they are away at the seashore, mountains or the woods, I do not know)—the usual discussion has started with regard to what is our national anthem.

Some claim we haven't any. Others believe that the greatest response is given by the people when "Dixie" is played. Others speak of "Yankee Doodle."

These two were recently described by a well known musical critic as "the most stirring and typical of American national songs."

As we know, in the time of the Civil War "Yankee Doodle" was one of the battle songs of the North, while "Dixie" was the best beloved song of the South, though there are others who claim that the song "John Brown's Body" was in greater favor with the Northern troops than "Yankee Doodle."

Certain it is that a considerable number of well meaning, and, indeed, talented persons have from time to time put forth efforts in the direction of giving this country a national hymn—for the word "hymn," I believe, is more applicable to the case than the word "song"—but of all such efforts scarcely any have achieved more than a temporary, and, indeed, local success and vogue.

Whether the time is not yet ripe for the appearance of a soul-stirring anthem, whether we have not yet sufficiently amalgamated the various elements which go to make up our cosmopolitan population, whether the country has not yet been face to face with such a crisis in its life as would stimulate some great genius to giving us what other nations have produced under similar conditions, is food for thought.

To my mind there must be a simple way of deciding what, at this time, the people, whether in the North or the South, in the East or in the West, consider to be the national hymn.

Whenever an audience is deeply moved by patriotic sentiment and sings—what is it it sings?

Invariably "America." The air, of course, we know is the same as "God Save the King," the same as "Heil Dir im Siegerkranz," and consequently it has at least the flavor of age.

The prevailing sentiment in "America," however, is a very different one from the prevailing sentiment of "God Save the King" or "Heil Dir im Siegerkranz," though the music is the same for all three.

If we seek for a reason why "America" is thus always instinctively sung under soul-stirring conditions I believe we can find it not so much in the air itself, which is easy, but in the words. It is the words which make "America" so distinctively the American national hymn. There is an appeal from start to finish. "My country, 'tis of thee, sweet land of liberty." And while there may, perhaps, arise composers who will give us an original, moving and rhythmic song, I doubt if ever any one will surpass or indeed rival the noble poetic words of Dr. Samuel S. Smith. They are not alone an inspiration. They express the aspiration of this great democracy.

In reading the reports of your editor's campaign I notice that whenever he has been able to stir his audience to a high point of enthusiasm the climax always comes in the singing of "America."

Every now and then some artist who has attained considerable vogue here or abroad, or some talented aspirant for fame, asks this question:

"Owing to the conditions prevailing here the surplus of musical talent, coincident with a greatly decreased demand for it due to the war and the general condition of business, I find it difficult to secure engagements at a living price in the regular concert field."

"Now I am offered by responsible managers a good engagement, covering a number of weeks, in vaudeville. I need the money. I need it not only for myself but for my family. Shall I be degrading my art if I go on the vaudeville stage—and if I do not degrade my art will my position in the musical world be affected when it is known that I have been 'in vaudeville'?"

The matter has considerable importance for many, especially at the present time. I will endeavor to discuss it from the various points of view that present themselves.

To begin with, there is vaudeville and vaudeville. There is high class vaudeville and there is low class and vulgar vaudeville, but it is certainly to the credit of the leading vaudeville managers that they are ever striving to raise the tone and character of their performances.

Now as to the main question. This, to my mind, is the character of the audiences.

On the whole the audiences that attend such performances are of the middle class. Their musical culture may not be of a very high order, but their general attitude is always toward the best if they can understand it. By this I mean that, naturally, music which is more or less rhythmic and melodic will appeal to them more than music which is of a purely intellectual character and which requires considerable musical education to understand. Anyway their appreciation is always manifested in a generous way.

Consequently the musician, even of the highest class, who appears before them is sure of a far more responsive audience than he will find in many of the concert halls of the best class.

One characteristic of the vaudeville audiences always have. They go to enjoy. It is not with them as it is with many of the audiences in the concert halls—merely one of the social functions of the season.

If the audiences are of a lower class than those to which I refer, the appearance of an artist can only be beneficial in bringing to them beautiful music and so helping to raise their standard.

I include the effect of such appearances upon the artist himself. This cannot but be beneficial when he feels the response that he evokes, when he realizes that his work has, like good seed, fallen on fruitful ground.

In the next place, the artist who appears in vaudeville can always have the consolation as well as the inspiration of knowing that in bringing music to the mass of the people he is performing the highest purpose music has; for, to my thinking, it is not for the intellectual few; it belongs to life in its broadest sense. If it does not it has missed its primary purpose.

Perhaps the strongest argument that could be used to persuade the artist or musician that he will not lose caste by appearing "in vaudeville" is to quote the names of some of the great ones who have appeared.

Among the distinguished dramatic artists are Mrs. Patrick Campbell, Ethel Barrymore, Nazimova, the peerless Bernhard, Réjane and Jane Harding.

Among the musical artists there is Edyth Walker, one of the greatest Wagnerian singers, who appeared in vaudeville in London and scored a tremendous success. Only last season the great German tenor of the Metropolitan, Karl Jörn, appeared in vaudeville and won favor, and lately Emma Calvé sang on the same stage. Finally there is the ever youthful, virile David Bispham, whose work on the vaudeville stage can never be overestimated. He not only sang with all the experience and charm of the great operatic artist, but prefaced and interspersed his songs with such informing addresses to the people on the subject of music, of opera in English, of ballad music, as should make his name ever memorable as a great educational force in the development of musical knowledge and culture in this country.

There is one final consideration. There is nothing degrading in appearing before the public with other forms of amusement, so long as they are not gross, vulgar or indecent. The clown amuses and so appeals to a necessary element of human life. The jugglers have also their appeal, in showing what extraordinary feats may be performed

by the human body when it is well cared for and carefully trained, and so they keep up in the public mind a certain standard of physical culture. Even the popular song has its message of humor or sentiment.

To sum it all up, how can it be degrading for any man or woman to earn money on the vaudeville stage? Degrading it may be if a person refuses to exhibit his talent because the audience is not of the intellectual, or, rather, shall we say, of the social status that he or she would prefer, and so, to maintain a false dignity permits his family to suffer—for it is always upon the family that the real burden falls.

Now and then some great talent appears in the operatic or concert world, and immediately people believe that the vogue of that particular singer will upset the pretty well established tradition that the highest priced singer is the soprano among the women, and among the men, the tenor.

Thus, the phenomenal rise and success of Titta Ruffo, and the claim that he can command as high as \$4,000 a night, have caused some persons to believe that the vogue of the tenor is declining while the vogue of the baritone is advancing in the public estimation.

This is not my belief. In the first place, the sympathetic rôles belonging to the baritone in opera are few, and inasmuch as the vogue of such singers is determined primarily by the women and not by the men, the tenor will continue to hold the stage. He has the star parts. The same is true of the prima donna.

No better proof that the vogue of the tenor is not declining can be afforded than the news which comes from Buenos Ayres, where Caruso has been singing in grand opera, that the great tenor receives the stupendous sum of \$7,000 a night.

Twelve years ago he sang in the same city and was glad to accept \$700 a night.

It seems that when Caruso opened in "Aida" he did not meet with any phenomenal success, so far as the audience was concerned, though the press the next day was unanimous in its praise.

I have told you before that I do not consider *Rhadames* one of Caruso's best parts, and, indeed, others have surpassed him, certainly in dramatic expression. One of these was the renowned artist Italo Campanini. It was not till Caruso appeared in "Pagliacci" that the enthusiasm broke loose. This also confirms what I have said before—that Caruso pre-eminently belongs to "low comedy" as an actor. There he is at home. As *Camio* Caruso gives a performance which stands out unequalled and will, I believe, remain unequalled in the annals of operatic history for many years to come.

When he attempts heroic rôles or romantic rôles, while he sings them beautifully and artistically, yet his dramatic presentation always leaves something to be desired.

There seems to be no doubt that Caruso will be with us next season, inasmuch as he proposes to come to us earlier than usual. I presume that the conditions on the other side are not attractive, especially since Italy has gone to war.

In a review of the spring bulletin of new music and books, published by the Oliver Ditson Co., Henry T. Finck, in the New York *Evening Post*, speaks appreciatively of A. Walter Kramer, who has become known to the readers of MUSICAL AMERICA, not only by his articles but by his exceedingly sincere and discriminating reviews of new music.

Mr. Kramer is an American, and is still a young man, as he was born in 1890. He graduated from the College of the City of New York.

He has composed a number of songs and piano pieces, violin pieces, organ numbers and chamber music for string quartet, as well as orchestral and choral works. His songs have been sung, as Mr. Finck states, by such singers as Werrenrath, Christine Miller, Anna Case, Mildred Potter, Nina Dimitrieff, Charles Norman Granville and others.

Mr. Finck closes his notice by stating that Mr. Kramer's reputation is sure to grow, and that his name will stand high among the distinctive American composers.

Incidentally Mr. Finck suggests to Mr. A. Walter Kramer that he should drop the "A."

Why should Mr. Kramer amputate his name?

A man's name comes to him from his parents, and if he attains to anything like publicity or notoriety it is a hall mark.

In the same sense Mr. Henry T. Finck's name has become a hall mark, as that of one of our most faithful, distinguished and brilliant writers on the press.

Mr. Finck, however, has gone farther and has attained the highest distinction that a man can, namely, that with the general musical world, the whole of his name is amputated except the word "Finck," so that he has come to be known as "Finck of the *Evening Post*. To me he has an added distinction as the author of "Romantic Love and Personal Beauty," a work so scholarly, so philosophic and so interesting as to entitle it to a high place in literature.

However, if Mr. Finck's suggestion should be acceptable and Mr. Kramer be driven to amputate his name and become Walter Kramer, what is the matter with Mr. Finck's taking his own medicine? Would not Mr. Kramer have the right to turn around and suggest that the eminent critic should lead the way to amputation and cut off the "Henry" and so become simply "T. Finck," or, more properly, "Theophilus Finck" for that is what the "T." in the name "Henry T. Finck" stands for. It might be claimed that while there were many "Henry Fincks," there would then be only one Theophilus Finck.

I submit the matter to Mr. Henry T. Finck's careful consideration.

A biography of sweet and charming Anna Case, the well known singer and member of the Metropolitan Opera Company, came into my hands the other day. This biography purports to be written by Fritz Zanströf.

That it is highly eulogistic goes without saying, and that it is also more or less dramatic and interesting may also be conceded.

As is known, she was the daughter of a local blacksmith at Clinton, N. J., her father having been descended from one of the early Dutch settlers.

The information is certainly interesting, that as she grew older she sold soap, as the agent of a soap concern, and drove the family horse and buggy to earn a few cents.

This shows that Anna Case, when a mere girl, possessed two qualities outside of her many artistic ones—namely, the enterprise to go into business on her own account, and also the laudable desire to clean up her fellow creatures.

We are further told that in order to earn twelve dollars a month as the organist of a little Jersey village church, she rode to church "astride." This shows that she was up to date, or, perhaps, did not have money enough to buy a side-saddle.

Her biographer places her in the class of those who started on their musical career with very little money, for he says, "With just one dollar and a half and a little bundle of clothing she left home."

Much the same story could be told of many singers whose trials in their early youth, if they understood them, largely contributed to make them the artists they subsequently became. And, in that regard, let us always remember that the early condition of any person is settled by the locality where he is born and the condition of his parents. Later on he may find himself—at least some do. A good many do not.

Miss Case's biography closes with the information that she has "a very keen and observing brain, is an opportunist with a touch of fatalism, still dreaming dreams how to do things."

May her dreams come true, say I, for she has a delightful personality, a beautiful voice and certainly knows how to rouse her audiences to a high pitch of enthusiasm.

Your
MEPHISTO.

Melanie Kurt Takes a Villa in Norfolk, Conn.

Melanie Kurt, the Metropolitan artist who is remaining in America this summer on account of the European war, has been engaged for an appearance with the Philharmonic Society of New York for her first concert engagement in this city next season. She has taken a villa in Norfolk, Conn., for the summer. Although Mme. Kurt has only been in America for about six months she has made rapid strides in learning English and sings in this language with much facility.

Most Authentic Music Critic in Existence To the Editor of MUSICAL AMERICA:

Enclosed find a year's subscription for your paper, which I think is the most interesting and authentic music critic in existence to-day. I have enjoyed it for years.

Very truly yours,
PERRY C. SMITH.

Stamford, Conn., July 1, 1915.

HOW LUCA BOTTA FOUGHT HIS WAY TO AN OPERATIC CAREER

Family Opposition Could Not Prevent This Tenor, Now a Metropolitan Favorite, from Heeding the Dominating Call that Music Made to Him as a Boy in Naples

ONE day last autumn before the beginning of the opera season, when I was wandering about in the behind-the-scenes part of the Metropolitan Opera House, a young man opened a door before me and courteously bowed me through. At the time I wondered who he might be and I particularly noted his kindly face. It was Luca Bottà, the young tenor, who completed this, his first season with assured success before the American public. Later, when I became acquainted with him it was with pleasure that I listened to the story of his career—that tale which ever takes on a cloak of double interest when the artist has “made good” at the great American opera house!

“I believe I always loved music,” he told me, “at least, it always had a peculiar effect upon me. When I was seven years old I heard my first opera at the Teatro Bellini in Naples. It was a poor production of ‘The Chimes of Normandy,’ but seated up in the gallery—it cost me all of twelve cents—I thought it the most perfect, the most beautiful thing that the wildest imagination could picture. It all made such a vivid impression that even to-day there often runs through my head—quite unconsciously I hum it—the principal air of the opera. From that time on I was drawn to the opera house as to a magnet.

Surreptitious Opera Going

“Every night saw me in my seat at the performance and the days held many moments of worry for me, in which I pondered over one question, how to raise money for the evening’s performance.

My family thought me quite mad, and would not encourage what they considered ‘nonsense.’ On Sundays and holidays there were generally two performances, and I had very slyly figured out the situation on a highly economical basis. There was a performance from six to nine and another from nine to twelve. So I remained, a little fearful lest I should be discovered! But luck was with me.

“As I grew older the ‘call’ of the music was so intense that I would often become



Luca Bottà and Two Artist-Companions as Fishermen at Long Lake, N. Y. Left to Right: Giovanni Martinelli, Mr. Bottà and Gianni Viafora

stupefied and exhausted. When in a state of enormous physical exhaustion I would promise myself to leave the opera and not return. Although I really tried to do this I found myself returning against my will, and I would become more enmeshed in what was rapidly becoming a mania with me. When I was ten I became curious as to the singers, and recall with amusement what they then had to endure from my gaze. I would stand at the stage door with some of my older friends and as the artists entered we would place bets with one another as to whether this one was the soprano or the contralto, or whether the man with the moustache was the bass or tenor! Finally I struck up a friendship with that terror of terrors, the keeper of the stage-door. The person who was so privileged! Through him I procured an intermittent position as super, for which I received as much as ten cents an appearance. This remuneration I paid to him as I received it. Once I brought him cigars, but he harshly ordered me to turn them into money. My career as a ‘supe’ was cut short, however. In ‘Aida’ one night, because of excessive

fatigue, I dropped the large fan which waved over Amneris.

Studied Various Instruments

“As I look back now, this much surprises me. I have no remembrance of ever having thought of singing as a career. As I grew older any artistic representation interested me, and any instrument which made music inspired me. Gradually I grew to know the musicians in the orchestra, and I took lessons on anything—violin, piano, flute or trombone. I was actually mad over music! At home my room resembled a second-hand shop. Each time that I came in with something under my arm, my father or brothers would say to me, very much disgusted, ‘What, another one of your crazy instruments? And often I would be soundly spanked for what they termed ‘foolishness.’

“When I was about sixteen I belonged to a little group of young musicians, and, being a Neapolitan, sang in my own way the folk songs. One incident which later proved to be of strong influence for my future career came up at that time. A professional baritone and tenor were rehearsing with an accompanist, a friend of mine. The tenor could not reach the high notes. After the rehearsal my friend said, ‘Bottà, you try this with me; take the tenor part.’ I looked at him in amazement. I had no high notes! He insisted that I should try anyway. You can imagine our combined surprise. Afterward he immediately took me to several vocal teachers. One heard me, and shook his head. ‘What business are you in?’ he asked. ‘I am a candy maker,’ I replied. ‘You had better return to your candy making,’ he said. This was my first encouragement!

The Obsession of Opera

“Then followed that new obsession. To become an opera singer! My brothers became furious with me and put me in their store to wait upon the customers. But I was always up in the clouds, and continually lost trade for them. If some one came in who knew about the opera I stood talking with him, keeping all the others waiting. Finally, in despair, my brothers sent me into their laboratory, where I could think of nothing but candy making.”

Mr. Bottà later found his chance to be an opera singer, and effected his debut as *Turridu* in “Cavalleria” at the Mercadanti, making the start of a success which has fully reconciled his brothers to his adoption of an operatic career.

Mr. Bottà has lately been proving that he is quite as skillful as a fisherman, at this season of the year, as he is as an opera singer at the Metropolitan during the winter season. Not long ago he was seen with Giovanni Martinelli and Gianni Viafora at Long Lake, N. Y., much pleased with his day’s “catch.”

EVERY STRAKOSCH.

Ottile Schillig in the West

Ottile Schillig, the gifted young dramatic soprano, an artist-pupil of Adrienne Remenyi at the Von Ende School of Music, New York, whose artistic work as well as beautiful voice attracted the attention of Elena Gerhardt, Frieda Hempel, Coenraad van Bos, David Bispham and others, is on a professional trip combined with pleasure, visiting Yellowstone Park and the Panama-Pacific Exposition.

Alexander Lambert

WILL RESUME HIS PIANO INSTRUCTION ON SEPTEMBER 13th AT 792 LEXINGTON AVE., NEW YORK CITY

Quartet of Ancient Instruments

ALFRED GIETZEN
Viola d'Amore
HENRY GIDEON
Harpichord

FREDERIC MUELLER
Oboe d'Amore
BRUNO STEINKE
Viola de Gamba

A Genuine Revival of the Music of the 16th, 17th and 18th Centuries. For all engagements outside of New England, address MABEL HAMMOND, 400 Riverside Drive, N. Y.

New England Management, HENRY GIDEON, 218 Tremont Street, Boston, Mass.

DAYTON TEACHERS FORM ASSOCIATION

Local Organization Fostered by Officers of Ohio's State Body

DAYTON, O., June 30.—For the first time in the history of music here the music teachers have organized themselves in the Dayton Music Teachers' Association. This was effected through the efforts of Marie Hammer, an officer of the Ohio State Music Teachers' Association, and it bids fair to be of much good to the profession. After a banquet at the Soldiers' Home Hotel, attended by some thirty of the prominent teachers, the organization was effected.

The speakers at the banquet were Lynn B. Dana, president of the Ohio Music Teachers' Association; Leroy Lambert, of Springfield, and William B. Werthner of this city. Talks were given by local musicians.

The officers elected to serve the first year were Charles K. Holstein, president; Harry Wilson Proctor, first vice-president; Urban Deger, second vice-president; Mrs. Jeannette Freeman-Davis, third vice-president; Julia Pagenstecher, secretary and treasurer. A committee on constitution was appointed as follows: Mrs. Jeannette Freeman-Davis, chairman; Henry A. Ditzel, Charles Arthur Ridgeway, Urban Deger and Muriel Frederick. Another meeting is to be held early in July when the organization will be perfected.

Two splendid big pipe organs have just been installed in Dayton, one at the studio of Urban Deger in Æolian Hall, which was formally opened on Tuesday by Mr. Deger when he gave two interesting programs, and the other at the magnificent new First Baptist Church and which will be in charge of Mrs. Clara O. Lyman, who has been appointed organist and choirmaster.

SCHERZO.

WIFE OF EX-GOV. SLATON PROMINENT IN MUSIC

Shares Foremost Place in Public Eye with Her Husband as a Result of the Frank Decision

Through the conspicuousness attached to her husband's action in commuting the death sentence of Leo M. Frank to life imprisonment, Mrs. John M. Slaton, distinguished as a patron of music and the wife of the former Governor of Georgia, has shared with her husband a foremost place in the public eye of late. Ex-Governor and Mrs. Slaton arrived in New York from Atlanta on June 30, four days after the expiration of the Governor's term, one of the last official acts of which was the decision in the Frank case. For his courage exhibited on that occasion in braving the results of inflamed public opinion throughout Georgia, Governor Slaton earned the admiration of the entire nation and he is himself confident that the best people of Georgia are also his supporters in an action governed solely by his conscience and sense of justice.

As president of the Atlanta Musical Association, Mrs. Slaton has wielded a large influence in shaping the city's musical progress. It was she who arranged the visit to Atlanta of John C. Freund on October 21, 1913, and presided over the meeting at which he delivered his address. The Atlanta Musical Association sponsors leading concert attractions that visit the city.

Mr. and Mrs. Slaton left New York for the Adirondacks on July 2, and from there will go to Seattle and San Francisco. They have also been invited to visit Los Angeles. From the Coast they will return East and Mr. Slaton will attend the meeting of the American Bar Association in Boston. He will then return to Georgia to resume the practice of law. It is possible that another three years may find the former Governor a candidate for the United States Senate.

Fills a Long Felt Need

To the Editor of MUSICAL AMERICA:

Until your paper came into existence there had never been a musical journal worthy of the name. Your paper fills a long felt need in its scope—liberality and fine journalism.

Sincerely,

MARY WENDELL GREENE.
Peoria, Ill., June 22, 1915.

NOW READY The July Issue of The Musical Quarterly

This number contains:

THINGS THAT COUNT
Sir C. Herbert H. Parry

THE IMPRESS OF PERSONALITY IN UNWRITTEN MUSIC

Percy Grainger

LETTERS OF FRIENDSHIP
Pauline Viardot-Garcia to Julius Rietz (the first installment in a series)

THE CLASSIC DANCE OF JAPAN
Natalie Curtis

ON THE CULT OF WRONG NOTES
Frederick Corder

and SIX OTHER ARTICLES
by contributors of international reputation

75 cents the copy, postpaid
Yearly subscription \$3.00 (four issues)

PUBLISHED BY
G. SCHIRMER, Inc.
3 East 43d Street New York

"OPERATIC NIGHT" IN MINNEAPOLIS PARK

A Successful Experiment in Municipal Music—"Cavalleria" in Concert Form

MINNEAPOLIS, June 26.—The first "operatic night" in the series of municipal concerts at Lake Harriet was a pronounced success. Ideal weather conditions for an out-of-door concert contributed to the drawing power of the program itself with the result that the large pavilion and larger plaza were filled. The Board of Park Commissioners, under whose auspices the series of summer concerts is arranged, had every reason to be gratified in the auspicious opening.

The principal feature was the presentation of Mascagni's "Cavalleria Rusticana" in concert form. City Musical Director Joseph Sain-ton conducted.

Deserving of first mention was the orchestra, its performance of the score being delightful. The work of the chorus was also satisfactory, but not so much can be said of the solo voices. Dr. Edmond Kraus in the part of *Turiddu* sang in Italian to the English of the other soloists and the chorus, and the comments excited thereby gave to this really good artist unfavorable distinction. The women's voices did not carry well, but were much enjoyed by those within reach of them. Mme. Gjertsen-Bessesen sang the part of *Santuzza*; Meta Schuman, *Lola*; Mrs. Mulheran, *Lucia*; William Beard, *Alfo*.

The miscellaneous part of the program included a Quintet, for four trumpets and trombone, played by Messrs. Thieck, Palmer, Kohler, Lawrence and Gebhardt. Other numbers by Verdi, Gung'l, Schiller, Tschaikowsky and Wagner were played by the orchestra.

The system of the Park Board calls for the services of two bands. Mr. Sain-ton will conduct the Lake Harriet concerts. Another band, under the direction of George Koehler, will play at the other parks of the city in rotation.

F. L. C. B.

CENSOR'S BLUNDER KEPT PERSINGER IN GERMANY

Official's Alteration of Cablegram Prevented Violinist from Learning of Offer Here

As the past musical season approached an important American orchestra found itself without a concertmaster, and the management decided to offer the coveted position to Louis Persinger, the young American violinist, who has won a conspicuous European reputation. Persinger, it was known, was at the time under contract to the Philharmonic Orchestra of Berlin as soloist and concertmaster, but because of the state of war it was thought that a release could be effected. Consequently, the offer was made to a New York relative of the violinist, to be forwarded.

It was learned that the message would have to be sent through the State Department and must be briefly worded. So, after some thought, the relative sent the following: "Come. Engagement secured."

The State censor frowned on the word "engagement"—which is a military term and liable to misconception—and without consulting the sender of the message altered it to "Everything is satisfac-

OLIVE FREMSTAD TO BUILD UNIQUE HOME IN THE WILDS OF MAINE



Breaking Ground for the Summer Home Which Mme. Olive Fremstad Is Having Erected Near the Little Town of Bridgton, Me.

MME. OLIVE FREMSTAD is going to build an American home—or, rather, a home in America, for it will be anything but American in its architecture. The spot of all spots which she has chosen lies in the lonely foothills of the Presidential range in Maine—just outside of where the little town of Bridgton lies in the valley.

The "Fremstad Hillside," as it is coming to be called, stretches down to "Highland Lake," covered on its upper slopes by magnificent pines and hemlocks, while the lighter birches fringe the borders of the water. All around lies the panorama of the mountain backs. Mme. Fremstad has chosen this as a place where she can forget all except her art and where, too, the mountains and lakes and valleys remind her of her childhood spent in Scandinavia.

The chalet which she is building will hang over the hillside and be set in among the evergreens, like the ones above Geneva or on the slopes of the Bavarian mountains. From its architecture it will be reminiscent of a bit of the Tyrol—there are to be the same broad logs, great overhanging gables and eaves, these with the balconies with their bracketed and patterned railings dominating the exterior designs. In quaint lettering on one band course will be:

"Mein Ein und Ausgang Gott bewahr
Dass ich gerath in kein Gefahr."
Anno 1915.
"May God protect my coming and going
And keep me from injury."

The house will be built for the view, as indeed the view seems made for the house, which will center around the big raftered music room, almost forty feet long, with windows and porches looking

out towards the silver sweep of water shining between the trees. There, with her piano inside and the birds outside, the singer will work as only great artists have the patience to, throughout the summer. Old rustic furniture, most of it from Scandinavia, will furnish the rooms in keeping with the style adopted.

"All outdoors will be let in," says Mme. Fremstad, opening wide her arms in the characteristic attitude so familiar to opera-lovers. Upstairs there will be plenty of rooms for herself and friends with every modern convenience, reminding one that after all one is very dependent on the comforts of the twentieth century.

Scarcely a day goes by that Mme. Fremstad, as soon as practice hours are over, is not busy directing or assisting the various mechanics in some portion or other of the work.

tory." Persinger received the cable in the course of time and was much puzzled as to its *raison d'être*, but cheerfully cabled back that everything was all right with him, too! And it was only recently that he learned how nearly he came to spending this fateful year in New York instead of the Kaiserstadt.

Henri Scott to Sing in Omaha and Denver

Henri Scott, the American operatic basso, will be one of the three soloists at the Omaha Sängerfest, July 22 and 23. Marie Rappold, soprano, of the Metropolitan Opera, and Julia Claussen, the Swedish contralto of the Chicago company, will also appear. On July 26 Mr. Scott will sing in Denver in association with the Saslavsky String Quartet.

HONORED BY LINCOLN COLLEGE

Degree of Doctor of Music Conferred Upon Matthew N. Lundquist

LINCOLN, NEB., June 28.—Lincoln Musical College conferred the degree of Doctor of Music upon Matthew N. Lundquist, Professor of Music in Luther College at Wahoo, at its recent commencement exercises. Mr. Lundquist has recently written an unusually brilliant and thorough treatise on "Music as a Valuable Factor in Our Educational Practice," in which he shows high capacity as a thinker and scholar. He has also demonstrated his uncommon abilities as a lecturer, organizer and conductor.

Before coming West Mr. Lundquist was connected with Susquehanna University in Pennsylvania as Dean of the

Conservatory of Music. Since going to Wahoo, he has done much to upbuild musical taste and standards in that community. On June 19, the "Messiah" was given a brilliant performance by a chorus of one hundred voices under his baton. This alone has created more than local interest. The soloists were of Chicago's best, and Mr. Lundquist demonstrated that he is a conductor of unusual strength and ability.

Could Not Do Without It

To the Editor of MUSICAL AMERICA: MUSICAL AMERICA is truly a welcome visitor every week of the year. I could not do without this favorite musical publication.

Yours very sincerely,
MATTHEW LUNDQUIST.

Luther College, Wahoo, Neb.,
June 28, 1915.

FOR AVAILABLE

DATES AND TERMS

Olive Fremstad
Dramatic Soprano

Felice Lyne
Coloratura Soprano

Ferrari-Fontana
Tenor

Ernest Schelling
Pianist

Beatrice Harrison
Cellist

Booking Representatives

New York Philharmonic Society
Josef Stransky, Conductor Felix F. Leifels, Manager

ADDRESS

THE
BOOKING
AND
PROMOTING
CORPORATION

AEOLIAN HALL

NEW YORK

Booking Representatives:

MUSIC LEAGUE OF AMERICA

Margarete Matzenauer
Contralto-Soprano

Maria Claessens
Contralto

Eva Gauthier
Mezzo-Soprano

Jose Mardones
Basso

Francis Macmillen
Violinist

Promotion Representatives

SERGE DE DIAGHILEW'S
IMPERIAL BALLET Russe

RECENT OBJECT LESSONS FOR AN AMERICAN MUSIC DRAMA

World's Music Drama Types Presented in America—Opportunity for Deductions—Greek Lyrical Drama in New York—Wagner Drama in Cambridge—Opera in Los Angeles—Pageants in Various Places—Bohemian Club Grove Play Truest American Type

By ARTHUR FARWELL

IN MUSICAL AMERICA of the issue of July 11, 1914, with an article on "Music Drama in America and Greece," I brought to a somewhat imperfect conclusion an inquiry into the probable direction which the development of music-drama will take in this country. In tracing the line of development in other countries in the past, and casting it forward into the mould provided by our national conditions and ideals in America, I arrived at a form of "People's Music Drama" or "Community Music Drama" as the characteristic and appropriate musical dramatic form for the New World and the New Age. This inquiry was directed chiefly toward a determination of the principles upon which such a new form must necessarily rest, and only timidly toward an actual picturing of the new form in its visible and material manifestation.

This latter feat, in truth, can be performed in perfection only by the production of a practical example of the form in question. But the present moment affords a peculiarly advantageous opportunity for indicating what this form may be, by showing what it is not. For it so happens that in an extraordinarily fortuitous manner the past month has brought forth from the climes and the ages, and set before us concrete examples of the various great types of music drama which must serve as the basis of departure for our own. In the stadium of the College of the City of New York there has been awakened to life for us once more the great primal type—the father of all later drama and music drama—the Greek tragedy. In the Harvard Stadium we have been shown, on a stage approximating to the Greek, but alien to its creator's intent, the greatest type of musical dramatic representation from ancient Greece to the present day—the music drama of Wagner. In Los Angeles, in the striking form of a successful prize work, thus doubly reminding us of its Greek origin, we have the traditional type of the European continent to-day—the opera. In various cities and towns of the land we have, in more or less modified form, the English type of people's dramatic spectacle with music—the community pageant.

All Drama Except American

Thus tauntingly and ironically we have everything except the *American music drama*. As if to offer redemption from this reproach, another month will give us, in the depths of the redwoods

of California, the greatest national type of music drama thus far evolved—the Midsummer High Jinks or Grove Play of the Bohemian Club of San Francisco.

We should be nationally obtuse, indeed, should we fail to learn something of value from this abundant and stupendous object lesson. If we can but perceive wherein each of these typical examples fails to strike the American consciousness a square blow between the eyes, we shall have made the maximum of possible progress through the process of elimination, and may have added much to our actual constructive vision. If in each of the cases before us a greater or less wrench of the national consciousness is necessary in order to put it, or to attempt to put it, *en rapport* with the type of music drama in question, it follows that there is somewhere a lack of normality of naturalness, which a truly appropriate national type must rectify. Nations are not educated to alien typical art forms, at least to the point of adopting them as their own. From the beginning of history their habit has been to create perfectly fitting typical forms for themselves. In this instance precedent, commonly a poor guide, coincides with law, for creative evolution knows no other possibility or course.

What Greek Drama Lacks for Us

In the case of the Greek drama, our American sympathies may be regarded as being out of tune with several features, namely, the ancient subject matter (except as educated persons have a classical interest in it), the severe restrictions as to the number of actors, both principals and chorus, and the archaic thinness of the music, which we must suppose to have been of a character which would be highly unsatisfactory to our modern ears, attuned as they are to rich harmonies and to the modern orchestra. Despite these anachronistic drawbacks, the Greek lyrical drama as recently presented in the Granville Barker productions in New York proved in other respects highly acceptable and powerfully effective to a modern American audience. The outdoor stage and amphitheatre; the heroic simplicity of dramatic outline; the simplicity of the setting, the scenes being suggested chiefly through the text and costumes; the alternation of the musical and declamatory element; the dance; above all, the grandeur of theme—these were features which might well be incorporated in the scheme of a music drama fitted for our land and time. This is analysis of the roughest sort, but it is a rough-hewn drama of the right tendencies and elements; and not a premature maturity and an untimely refinement, that is America's dramatic need. As to the status of the Greek drama as a religious observance, a circumstance absolutely incapable of manifestation in a modern revival, it may be conceived that the future American music drama will on occasion present a spiritual character which will uplift it to the height of the Greek model in this respect. Neither the Passion Play of Oberammergau, nor "Parsifal," are beyond the power of awakening American sympathies, and it is safe to say that a potent musical dramatic presentation of a trenchant and timely spiritual theme would sweep the country like wildfire.

The points at which the music drama of Wagner stops short of fulfilling modern American requirements were dis-

cussed in intimate detail in the earlier writings on this subject referred to above. Notable as was the Harvard Stadium performance of "Siegfried," it afforded ample demonstration that Wagner's drama was not conceived for effectiveness on the outdoor stage. The fact that it was given in such an outdoor theater is significant, as it bears strong testimony to the growing tendency toward outdoor dramatic representation in America as an institution of the people. The breaking down of the effectiveness of Wagner's drama under such conditions only emphasizes its character as *opera*, even if transfigured *opera*, and its foredoomed sharing of certain limitations which must pertain to any dramatic work destined for the operatic stage.

The first of these limitations is the failure to meet the democratic conditions of the Greek theater with respect to the possible number of spectators, and the similar requirement which is now being manifested in America. The second such limitation, and which appears for the first time as a consequence of certain democratic requirements in the development of a people's drama in America, is that it does not open the stage itself to the community at large as a participant in the drama. Not enough people can see it, and not enough can take part in it. The community pageant and masque, verging upon true drama and music drama, as is the case with the best American pageant-makers, is producing a national change of sentiment in the latter respect. We no longer consider that the representation of a dramatic idea is a true dramatic representation only when produced by a small company of highly trained professional specialists as actors or singers. We are inclining toward the acceptance of a considerable proportion of the community as a medium on the dramatist's palette, to be used by him in realizing his dramatic conception.

The Greek stage would have permitted such a departure, but the Greek drama, as the development of a concise and traditional religious choric dance, could scarcely have found its way to such a condition, especially in view of the severe simplicity of means employed by the Greeks. The operatic stage, which is Wagner's stage, does not allow of any such development. It is inherently undemocratic when compared with the potentialities of the people's drama which is evolving in America.

The Wagnerian drama, and opera along with it, fails in another signal way, by its very nature, to convince and satisfy the American dramatic consciousness. This consists in the fact that it is sung throughout, a circumstance which must enormously curtail its appeal, directing its effects more especially to music lovers and the limited sphere of operagoers than to the whole people. The convention of a drama entirely enacted in song has never been generally received with a good grace, at least in America, despite the fact that we are all song-lovers. Song is an ecstasy, to which we like to rise occasionally from the common ground of speech; if we cling to it with too furious a tenacity its charm vanishes. Also we scarcely follow Wagner with a good will in the abandonment of the chorus as an independent musical entity. In Shakespeare's drama, as Wagner pointed out, the chorus of the Greeks is absorbed into the now indefinitely enlarged cast of the play. But it is more than questionable if we approve Wagner in abandoning so characteristically musical an institution as the self-constituted chorus for the sake of an ideal pertaining to the purely literary drama. Shakespeare himself approved of and used definite song forms. Had he conceived a *music drama*, it is presumable that he would have employed definite choral forms. And as to Wagnerian drama and opera, the same may be said of the dance. The dance, freely and expressively conceived, is so legitimately musical a form, and withal so beautiful and joyous, that we are unwilling to give it up in our national conception of a people's drama, as its retention in the community pageant and masque indicates. Wagner did well to

kill the silly operatic ballet of his day, but not so well when he threw away with it the possibility of retaining the expressive dance of the Greek chorus.

Wagner's Contribution

What we would retain of Wagner in a true American music drama, is his dramatic nobility and integrity, which was on a par with his Hellenic forbears; his rich musical texture; his orchestra; his poignant and rhythmic dramatic diction, whether for employment in speech or song.

As for opera, *per se*, the ground has been largely covered in what has been said above. As a peer of the Greek drama which they sought to imitate, its inventors doomed it by what they made of it. As a possible potential form for a great type of national drama, Wagner gave it its death blow. Opera will undoubtedly continue its own particular course, as opera; that is, as a certain form of musical diversion, and by no means always an unworthy one. It cannot be looked upon as in any sense the progenitor of a true American music drama. For the animating ideals of such a creation we must look to Wagner and to Greece.

If we are to look so far for these generating ideals, we are to take precisely the opposite course and look at what is going on directly under our eyes to gain some idea of the practical form in which our nation is going to re-embody those ideals. In other words, what are the people inventing, in the direction of music drama, to fulfil their own needs and conditions? For it is certain that what they create will be sympathetic at every point. And what they are creating is a democratic community drama of the nature of pageant and masque, for an outdoor stage, and with a certain dependence upon the musical element. The precise present character of this drama has been described in the earlier writings referred to. Its one great remaining lack is dramatic conciseness and exaltation. Give it that and our American music drama is an accomplished fact.

Deductions

Guiding a course, then, between the various Charybdises and Scyllas of these different musical dramatic types, and clinging to all that is manifestly sympathetic to the American consciousness, at what do we arrive? Clearly at a form to which the Bohemian Club "Grove Play" is a closer approach than any other form which we know. An outdoor stage. A periodic festival—an important fact earlier touched upon. A high and noble dramatic conception. The participation of the community in the enactment of the drama (in a more restricted manner in the "Grove Play" than in the American music drama which we hypothesize)—which means the availability as "cast" of any and all elements of the community to the dramatist in carrying out his conception. The alternation and balancing of speech and song as the means of dramatic presentation. The retention of the chorus, though not incompatibly with a truly dramatic employment. The retention of the song, as solo or otherwise. The employment of the expressive dance, dramatic or lyric, in any and all of its possible forms. The modern orchestra. The spirit of community creativity, self-expression, self-revelation. In roughest outline, these are the features which present themselves as fundamental to a true and acceptable American music drama.

BLANCHE

GOODE

PIANIST

Concert and Recital

Address JOSEPH JOINER

437 Fifth Avenue, New York

KNABE PIANO USED

Mme.
DORIA
DEVINE

Teacher
of
Singing

1425 Broadway



FIRST TRANSCONTINENTAL TOUR—FALL, 1915, AND SPRING, 1916

EMMY DESTINN

DRAMATIC SOPRANO

Prima Donna of The Metropolitan Opera Co., New York

Personal Representative OTTOKAR BARTIK, 370 Lexington Avenue, New York

CO-OPERATION SLOGAN OF NORTHWEST TEACHERS

Convention of Association at Tacoma Results in Fostering of a More Harmonious Spirit as a Means in Upbuilding of a Larger Musical Appreciation—Discussion of Advisability of Formation of a State Organization—Composers Present Their Manuscript Works



Group of Participants in the Recent Convention of the Northwest Music Teachers' Association Held at Tacoma, Wash.

TACOMA, WASH., June 21.—Better co-operation among the teachers of music in the great Northwest is a result of the convention of the Northwest Music Teachers' Association which closed here on Saturday. One of the most beneficial sessions was the banquet of Thursday evening at the Tacoma Hotel, presided over entertainingly by Frank B. Cole.

The fostering of a more harmonious spirit among musicians, co-operation in the upbuilding of a larger musical appreciation, the overcoming of professional jealousies, were among the topics commented upon at the banquet, and the spirit of good-fellowship and mutual interest and admiration shown spoke well for the work of the association in bringing about these ideals.

Speakers at Banquet

Among the speakers were Mrs. Alice B. Marshall of Portland, Elias Blum of Walla Walla, Lucy Cole of Seattle, George H. Street of Portland, Edgar C. Sherwood of Spokane and Keith J. Middleton of Tacoma. All were agreed on the value of organization, several in favor of the formation of a State organization to eliminate the long distances of travel to conventions, others in favor of continuing the present organization.

"I thought we had here but piano players, singers and violinists, but I think, after listening to all this oratory, that this gathering is made up mostly of wind instruments," said Mr. Cole, at the close of the banquet.

A meeting of marked constructive value was the recital to manuscript works at the Masonic Temple on Thursday afternoon, with the composers as performers. Perhaps, the "big" offering of the program was a song cycle, "A Wreath from the Garden Flowers," by Ferdinand Dunkley of Seattle. The music is thoroughly mod-

ern in treatment. The piano score was played by the composer and the numbers sung by three Seattle musicians: Mrs. S. E. Brush, soprano, Mrs. Fletcher Lewis, contralto; C. A. Case, tenor, and Elmer Eckert, baritone.

Composers in Recital

A piano suite was played by its composer, Mrs. Frank D. Black of Seattle, who showed a broad musicianship and understanding as well as fine piano technique. Robert Weisbach of Tacoma presented an interesting orchestra number, "Les Sylphides," played charmingly by a small orchestra, with the composer at the piano. Mrs. F. Walker of Portland presented both songs and piano compositions that were musically and pleasing. Three charming songs were sung by Mme. Lucie Valair of Portland, the composer accompanying. A "Prelude" and "Largo" were notable also and were delightfully played. C. d'Alessio, the Tacoma violinist, accompanied at the piano by his little daughter Norma, played two of his own brilliant compositions for the violin.

F. F. Beale of Caldwell, Idaho, delivered a paper on "Essentials in the Preparation of the Young Composer."

Music for the People

"Music must be something for the people." This sentiment, expressed by several of those who participated in the discussions of Thursday morning at the Tacoma Hotel, struck the popular note of the piano conference of the convention.

Edgar C. Sherwood of Spokane presented a paper on "Breadth and Culture for the Piano Student and How to Obtain It."

"The musician of to-day and to-morrow must be a man of affairs, he declared. A knowledge of social economics

is indispensable." It was his reference to "social economics" that brought out remarks in the discussion that followed as to the necessity of making music "something for the people," rather than for the musically elect. "Musicians need to remember that they are citizens," said Gerard Tønning, the chairman of the meeting.

In the piano conference Walter Squire of Seattle read a paper on fundamentals, and Boyd Wells of Seattle led the discussion on the paper. Karle E. Tunberg spoke of the need of a more appreciative musical atmosphere in the homes of students. Ferdinand Dunkley stated that many students were stunted by too much mechanics. Elsie Hewett McCoy of Seattle outlined the Daboroze System of eurhythmics which was illustrated by three little girls.

Dunning System Illustrated

Carrie Louise Dunning explained her Dunning System of teaching fundamentals. This object lesson was illustrated by a group of little children, pupils of Clara Mighell Lewis of Tacoma. Mrs. Dunning likened the system to a "sugar-coated quinine capsule," in that it made hard work agreeable. As the opening demonstration four little children presented an eight-hand piano piece, the four-year-old concertmaster counting off the time.

The only musical numbers of the morning session were two finely played piano compositions given by Mrs. Erna Muehlenbruch-Doud—the Korngold "Brownies" and the Paganini-Liszt "Campanella"—and a delightful encore, Schubert's "Moment Musical."

Concert in Big Stadium

The closing concert of the convention was given on Friday evening at the Stadium and was free to the public. The

sessions of Friday morning were devoted to a conference on vocal music. The program of the day was as follows: Morning: George Hotchkiss Street of Portland, Ore., paper: "Common Ground for Voice Training." Edmund J. Myer of Seattle, discussion. Allan E. McCutcheon of Seattle, songs; "Tristesse," Woodman; "The Call of Life," Aylward. Mrs. Thomas V. Tyler at the piano. "Standardization as Applied to Voice," with open discussion. Odessa D. Sterling of Seattle, piano solo, Sonata C Major, Opus 1, Brahms. Afternoon: Myra R. Wylie of Cheney State Normal school, chairman. Lila L. Crosby of Olympia, piano solo. Ballade in A Flat, Chopin. Symposium, "The Accrediting of Private Music Study by High Schools." Mrs. J. T. Hedges of North Yakima, Edgar C. Sherwood of Spokane, from the standpoint of the private instructor; Ethel H. Hanson, supervisor of music in Everett; Jessie Belton, supervisor of music in Puyallup; Alexander Ball, musical director of high school in Tacoma; W. F. Geiger, superintendent of schools in Tacoma, from the standpoint of the public instructor.

Washington Organist in Guild Recital

WASHINGTON, D. C., June 25.—Under the auspices of the local chapter of the American Guild of Organists, Oscar Franklin Comstock recently gave an artistic organ recital at Trinity Church, at which the following numbers were offered: Cornet Number (Toepfer), Toccata and Fugue (Bach), "Consolation" (Liszt), Nocturne in A Flat (Ferrata) and Sonata in E, No. 3 (Becker). The organist was assisted by Myrtle Bogan in "Hear Ye, Israel," from "Elijah," and a chorus of women's voices in "Ave Maria" and "Psalm XIII," both by Brahms. W. H.

ECHOES OF MUSIC ABROAD

Puccini Corrects Wrong Impression Concerning His New Work, "The Swallow"—Richard Strauss the Musical Counterpart of Bernhardt, Says English Composer—Moscow Musicians Outdo Melba and Clara Butt by Raising \$50,000 at One Concert—Glazounoff Composes on "Allied Paraphrase" National Airs—Mascagni's Successful Revival of Rossini's "Moses" One of Season's Surprises in Italy—Weingartner to Rival Nikisch as a Perpetual Motion Conductor—What Elgar Thinks of the Effect of a Musical Education on a Composer's Originality

PUCCINI resents the impression that has gone abroad that "La Rondine," which he is now rapidly completing, is an operetta. Instead it is in the *opéra comique* style, as that *genre* is understood on the Continent, and, whereas the original design called for spoken dialogue between the vocal numbers, that has now been entirely cut out and recitative substituted.

In the three acts are to be found episodes "comic, sentimental and occasionally dramatic," while the characters are described as "particularly human." As a matter of fact, in writing "La Rondine" Puccini would seem, from the details given in the *Monthly Musical Record*, to have taken his own "Bohème" as a model of good omen.

Here is the story: *La Rondine* (The Swallow) is a sort of *Manon*, who lives in luxury at the expense of a middle-aged wealthy banker madly in love with her. But such a life is joyless to her, as her mind keeps reverting to her first love, the love of a poor student in a squalid quarter of Paris. So strong and irresistible does this become that she resolves to abandon her life of luxury and her rich protector to return to her youthful lover. Her happiness is of short duration, however, for a stern parent, hearing of his son's *liaison*, insists on their separation, and *La Rondine* returns to her old frivolous life. The comic characters consist of a lively sourette, her cavalier, students, and so on. The most important of the three acts is the second, in which occurs a quartet which the composer thinks is destined to rival the famous one in the snow scene of "La Bohème."

"I have let my pen run as it would," says Puccini, "and no other method is satisfactory for getting results, in my opinion. No matter what marvellous technical effects may be gotten by prolonged meditation, I believe in heart in preference to head."

When once "La Rondine" is out of the way the composer will set to work on

"I due Zoccolotti," otherwise Ouida's "Two Little Wooden Shoes." Yet another opera he was to have undertaken, with Gabriele d'Annunzio for his librettist, and entitled "The Massacre of the Innocents," has been abandoned as originally planned, possibly because the Christ and St. Francis are two of the characters. Instead, it will be diverted to the cinematograph.

* * *

WHEN Felix Weingartner moves to Munich from Darmstadt he will make the Bavarian capital the central point of a round of musical activities which will outdo Arthur Nikisch's Leipzig-Berlin-Hamburg chain in inducing perpetual motion. Not only will Weingartner conduct the twelve symphony concerts of the Munich Concert Society and continue superintending opera performances and conducting concerts under Grand Ducal patronage in Darmstadt, but he will also make the journey over to Vienna to conduct the concerts of the celebrated Philharmonic Orchestra of that city.

* * *

NEITHER Melba in Australia nor Clara Butt in England holds the record for adding the largest sum to the war funds by a single concert, after all. In the light of information received from Russia credit for establishing the high-water mark must be given to the musicians and actors of Moscow, who can boast of having raised \$50,000 on one evening.

This concert was the climax of a fortnight's whirlwind campaign, in the course of which the Moscow stage stars not only arranged high class cabarets in the restaurants but also went from house to house collecting funds for the relief of the war victims. The big concert in which their organized effort culminated took place in the Great Hall of the House of the Nobility, and the performers ranged from the giant basso, Chaliapin, and the leading Russian

tenor Sobinoff, down to representatives of the Circus company.

Thanks largely to the energy of that unique artist Sergei Kussewitzky, Moscow has had almost as much music during the year as in normal times. Kussewitzky first amazed Europe a few years ago by his extraordinary development of the possibilities of the double bass as a solo instrument. What Pablo

Casals is to the 'cello, that Kussewitzky is to his necessarily more limited instrument.

However, remarkable as is his playing, a few seasons of extended concert work sufficed to prove the narrow range of his instrument's appeal to the public, and since then he has devoted his attention more particularly to conducting. In this field he has distinguished himself to an almost equal extent. It is said that he is the most forceful interpreter of Scriabine's works in Russia.

In addition to his regular series of symphony concerts in Moscow during the season just past he took his orchestra on a tour of the other large cities of Russia, from Petrograd to Kieff and Odessa, turning over all the profits to the various war funds. The pianist Rachmaninoff went along as soloist of these concerts, giving his services without fee.

* * *
WHEN the worship of musical degrees in England comes up periodically for censure its critics like to point to Edward Elgar as a brilliant instance

[Continued on next page]

A. K. VIRGIL Virgil School of Music
SUMMER SESSION begins Mon. June 28th. Enrollment Sat., June 26. For prospectus address: Secretary, Executive Office, 567 Third Ave., N. Y.

MAUDE DOOLITTLE PIANIST—INSTRUCTION
TUCKER 106 Morningside Drive, New York.
10 YEARS AT OBERLIN CONSERVATORY Mgt. Charles Prescott Poore, 70 Fifth Avenue. 8905 Morning.

ALMA SIMPSON

Dramatic Soprano, Municipal Opera, Posen

CONCERTS, OPERA—In America Season 1915-16

Address inquiries to 135 West 56th Street, New York City

Shepard School of Music, Orange, N. J.
Training School for Piano Teachers, and Public Performance. Piano Teachers' Course also by mail. Prepared by Frank H. Shepard, author of "Harmony Simplified," "Key," "Graded Lessons in Harmony," etc. Even fine pianists do not know how to teach. Come and learn, or learn by correspondence.
A. AGNES SHEPARD (Mrs. F. H.), Artist Teacher.

JENNIE ROSS STANDART
CONTRALTO COSTUME RECITALS

SPECIAL PROGRAMS FOR CLUBS AND PRIVATE MUSICALES
CHARLES FREDERIC MORSE, Accompanist

126 Massachusetts Avenue, also—501 Gladwin Bldg.—270 Woodward Ave., DETROIT
HEMLOCK 76

Season 1915-16

Clarence Bird

the distinguished American Pianist will tour this Country—Under the Management, R. E. Johnston, 1451 Broadway, New York

Knabe Piano used



G. E. SHEA OF PARIS



Conover
Piano SATISFIES

—Especially those who love beauty and know the charm of good music.

THE Conover encourages practice. It does more than that; it assures progress if there be in the student but a feeble trace of musical ability. For there are discoverable beauties of tone and shades of tone that first interest and then fascinate.

Write today for our Art Catalog and details of our monthly or quarterly payment plan. Used pianos accepted in part payment.

The Cable Company

World's Greatest Manufacturers of Pianos and Inner-Player Pianos. Wabash and Jackson Aves., Chicago, Ill.

SINGERS who desire to remain in or near New

York during the Summer for study in voice placement, interpretation, operatic routine and repertoire, now have the exceptional opportunity of studying with the celebrated dramatic soprano

KUTSCHERRA

whose operatic school in Paris was one of the leading institutions of its kind in Europe, enjoying the patronage of the world's greatest musicians. Applications may be made by mail or telephone to

Mme. ELISE KUTSCHERRA

Telephone, 7100 Bryant

Hotel Claridge, 44th St. and Broadway



SUMMER COURSES IN SINGING
VOICE QUALITY, PERFECT FRENCH, GESTURE
"Physiology of Voice" sent upon request

503 Carnegie Hall (call Tuesday and Friday, 10-12) and at 20 W. North St., Stamford, Conn.

ECHOES OF MUSIC ABROAD

[Continued from page 12]

of a composer's having won fame and success without the stereotyped background of a systematic musical education, for Elgar, in most things pertaining to composing, is a self-taught man. But, however he may view his own case, Sir Edward made the statement at a gathering of London musicians the other night that "no musical education has ever interfered with a man's originality."

ROWING and piano playing make strange bedfellows as accomplishments. But among the wounded in recent operations of the British army at the Dardanelles is a young Australian who has won distinction in both lines. F. S. Kelly—unlike his professional colleagues, he uses only the initials of his Christian names—has been a frequent concert-giver in London for three or four years past, but to the man on the street, in England, he is better known as "the three-times winner of the Diamonds at Henley and a mighty oarsman and sculler on the Thames."

RICHARD STRAUSS has lately come in for a somewhat severe mauling at the hands of Sir Charles Stanford. The Englishman looks upon the greatest of modern musical Germans as the musical reflection of his country's present-day spirit. Moreover, speaking generally of Germany's musical status, he expresses the opinion that whereas the rest of Europe has long looked up to Germany as the best judge as well as the best producer of music, "she has for the last two decades been living solely on her past reputation."

Even to those who cannot sympathize with the English composer's attitude towards Strauss or the country that has produced him, the parallel he has drawn for the *Quarterly Review* cannot fail to make interesting reading matter. "The essence of German militarism," he remarks, "has been reliance upon numbers, rapidity of concentration, perfection of machinery, repression of individual initiative, and in action the attack in close formation of which this repression is the necessary corollary. In their recent music all these elements can be clearly traced. Richard Strauss is the counterpart of Bernhardi and the General Staff. He relies increasingly upon the numbers of his executants, upon the technical facility of his players, upon the additions and improvements to musical instruments, upon the subordination of invention to effect, upon the massing of sounds and the superabundance of color to conceal inherent poverty."

Thus equipped, Strauss set out to conquer the world by force and surprise, when he knew that he was powerless to do so by charm or beauty.

Both the Perfect and Imperfect Straussites will take exception to Sir Charles's strictures, of course. This critic finds that the German composer's "steady decadence" dates from the period of his activities following upon "Don Juan," and then proceeds with his bill of particulars:

"The means are multiplied as the invention wanes. He glorifies Nietzsche in 'Zarathustra' in strains under which that philosopher would have writhed."

In his stage work the decadence is even worse. Beginning with a pale reflex of Wagner in 'Guntram,' it would seem as if the later morals of Berlin promised quicker returns. He treads on risky

ground in 'Feuersnot,' presses Oscar Wilde into his service in 'Salome,' outrages all the ideal spirit of Greek drama, and violates its first principles of keeping horrors from the public gaze in 'Elektra,' and finally lets himself and such art as he has left roll in the gutter and bespatter himself and his hearers with the mud of the 'Legend of Joseph.'

affected Glazounoff is quaintly expressed in a Russian newspaper called the *Bourse Gazette* and quoted in the *London Daily Telegraph*.

The entry of Italy into the European fray, according to this authority, "has seriously increased the labors of A. K. Glazounoff. As is well known, this eminent composer wrote some time ago a



A Pictorial Reminiscence of the Last Bayreuth Festival

Group of Wagnerian artists in the Villa Wahnfried. From left to right: Mme. Ernestine Schumann-Helink, Kapellmeister Reuss, Siegfried Wagner (seated), Henri Schultz, the "Beckmesser" of "Meistersinger" (seated), F. von Székelyhidy (Interpreter of "Froh" in "Rheingold") and Hans Richter

And yet it was just about a year ago that London was falling all over itself to pay fancy prices at Drury Lane to let itself be bespattered with the mud of this selfsame "Legend of Joseph." Fortunately musical Londoners see the joke on themselves.

Finally, Sir Charles sums up his "appreciation" of Strauss by declaring that "the canker of militarism has throttled his invention and compelled his colossal technique to serve its own purposes."

IF Italy had realized how the activities of a certain eminent Russian composer would be complicated by her entering the war she doubtless would have hesitated longer yet before taking the fatal step. Just how her action has

paraphrase on the national hymns of the Allied nations, into which he weaved the hymns of Russia, France, Great Britain, Belgium, Serbia and Japan. He first wrote this paraphrase for piano-forte, but subsequently he scored it for full orchestra. Now he will have to insert in it the hymn of our new ally, Italy.

And then if when he has just finished reconstructing his work so as to embrace Italy's national air, Roumania or Bulgaria should decide to stop teetering on the verge and follow Italy's plunge into the general mêlée Mr. Glazounow's labors would be still more "seriously increased."

At a recent concert in Moscow Glazounoff and the illustrious pianist, Alexander Siloti, played the "Allied paraphrase" on two pianos and made it and

an independent "Royal Italian March" which Glazounoff had written sound extremely effective, from the point of view of their immediate audience.

ONE of the surprises of the late musical season in Italy was the success of Mascagni's revival of Rossini's "Mosè," known in its oratorio form as "Moses in Egypt." After giving it to crowded houses in Rome Mascagni took the entire production, orchestra, chorus and soloists, on a Spring tour of the other large cities of Italy.

Mascagni has always had the profoundest admiration for Rossini, but it was scarcely to be expected that Italian audiences of to-day would be impressed by so tamely unoperatic an opera. However, dull as are most of the solos and duets, some of the choruses are strikingly effective, while the orchestration is astonishingly advanced in some places for the period in which it was written. The famous prayer, "Dal tuo stellato soglio," with which the opera ends, is said to have produced a stupendous effect upon the Italian audiences and to have prompted such enthusiasm as is not known outside an Italian theater.

MOST celebrated of all the native musicians of India is Inayat Khan, who with his three associate instrumentalists was the outstanding "atmospheric" feature of the recent production of "Lakmé," at the London Opera House. According to information volunteered to the *London Morning Post*, he is "recognized and rewarded by most of the Maharajahs of his land. Besides, he is a world-known philosopher and the Leader of the Sufi Order in the East and West. India is proud of him, as he is the first to represent India's music in the West."

THE new pianoforte concerto by Sir Charles Villiers Stanford, for which Harold Bauer stood godfather at its public baptism at the recent Norfolk (Conn.) Festival, is to be introduced in London at the Autumn "Proms." in Queen's Hall. Sir Charles himself will conduct the performance. This work, written in the key of C Minor, is the composer's opus 126. J. L. H.

Mme. Atwood-Baker's Summer Plan

BOSTON, June 27.—Martha Atwood-Baker has been engaged as soprano soloist at the summer church in the fashionable North Shore Colony at Nahant. The church opened for the summer to-day. The music is under the direction of Percy F. Baker, baritone, who will fill that station in the quartet, the two other members being Edith Louise Munroe, contralto, and William MacLane, tenor. William Ellis Weston, of Boston, is the organist.

Would Feel Lost Without It

To the Editor of MUSICAL AMERICA:

Enclosed herewith I take pleasure in handing you New York draft for renewal of my subscription to MUSICAL AMERICA.

In this connection I wish to state that I should feel lost without your valuable paper, which I consider stands at the head of all musical publications in this country.

While I am not a professional musician I am very much interested in this, the finest of all arts, and I can state from personal knowledge that musicians and music lovers in this section appreciate the paper and also your splendid efforts in behalf of the musical independence of our country.

Very truly yours,

GEORGE W. HURD.

Houston, Texas, June 18, 1915.

FOR AVAILABLE

DATES AND TERMS

May Peterson
Soprano

Paul Reimers
Tenor

Edna Dunham
Soprano

David Sapirstein
Pianist

Salvatore de Stefano
Harpist

ADDRESS

THE
MUSIC
LEAGUE OF AMERICA

Aeolian Hall

NEW YORK

Edmund Burke
Baritone

Louise Cox
Soprano

Royal Dadmun
Baritone

David Hochstein
Violinist

Sara Gurowitsch
Cellist

Booking Representatives:

BOOKING & PROMOTING CORPORATION,

Aeolian Hall, NEW YORK

GETTING A START IN MUSIC

Problems of Choosing Location for Work—Musicians Inclined to Underestimate Advantages of Home City in Favor of Established Music Center—Some Significant Examples—Should Choose Town Which Is a Business Center

[Second Article]

By W. J. BALTZELL

IN a previous article the present writer discussed the subject of specialization in musical work, whether a young musician should choose a specialty while yet at his studies or wait until he has had more experience; also whether the young musician who is training for the teaching field should confine his work to one branch or undertake a more varied activity and prepare to teach at least two subjects, piano and singing, piano and organ, violin and piano, violin and singing, as well as the theory of music and harmony. The question of chorus conducting was also raised.

The conclusion reached was that the young musician does well to attempt to get experience before he decides to offer his abilities to the public as a specialist in one line of music education. General experience forms a fine preparation for special attention to one class of pupils.

In the present article it is proposed to discuss certain problems connected with the question of choosing a location for work, so as to begin the professional career under the best possible conditions.

The student who is about to finish his course in a conservatory or to leave the studio of some private teacher to take up the work of teaching in his turn will find looming up big before him the question: Where shall I begin my career as a teacher? Shall I go to the home town, or shall I try a place where I am unknown? Shall I try a large city where there is a large number of music lovers, where there is already a strong interest in music, or shall I go to a smaller city in which the musical atmosphere is lacking, trusting to be able to develop a more marked appreciation there?

Arguments on Both Sides

As to going to the home town it is fair to say that there are good arguments on both sides. First is the feeling which is well stated in the old expression: "The prophet is not without honor save in his own country." Many a young man or young woman of undoubted talent, excellent training and solid attainment has found the way to public appreciation in the home town a difficult one. As a student once said: "If I go home and announce myself as a teacher many of the people will say, 'Why, I knew Sammy when he was a boy, and never saw much in him. I guess he's not very much of a musician!' Which means, very often, 'He may be good enough for some people, but not for my children.' This kind of people will be ready to send their daughters to some stranger who may locate in their town, about whose ability and character they know nothing at first, yet refuse to patronize me whom they have known from boyhood, and my parents before me." The answer to this is that not every one in the home town will feel this distrust of the boy who lived there. Generally there are enough to give the young man or young woman a start.

Here is the reverse side of the question: In the case of a girl who has finished her course of study and wants to locate as a teacher it would seem to be the most ordinary prudence to try the fledgling wings under the protection of the home nest. It is not always easy to

make a start in a profession, but the trials and discouragements are made less heart-breaking when one can have the sympathy and advice of those at home who have one's interest most strongly at heart. What if pupils do come somewhat slowly? What justification has one for assuming that they will come more rapidly in a place which knew you not previously? Are strangers more ready to accept one's claims to musical excellence than those who knew the young musician as a talented boy or girl? And it is no small thing to be near the home influence in these first and second years of the professional career.

Room for More Teachers

It is not a very strong argument to say that the home town already has enough teachers. This may be true; in most instances it is not. Before feeling that the question is settled, reduce the problem to its lowest terms. Taking the country as a whole, it has been estimated that there is one music teacher to every 1,200 of population. This average varies in the case of small towns. Few indeed are the rural districts with a population of 1,200 which do not have more than one music teacher; this applies, of course, to the settled communities. Now will anyone be disposed to claim that 1,200 persons cannot support more than one teacher, particularly if the new candidate for public patronage is able to give instruction in more than one branch and can also look after the music in church and day school? Make a few simple calculations before you decide that there is no room for you in the home town. You know about how many of the people have the ability to pay for musical instruction, how many have musical instruments—if you do not the local piano dealer can help you—whether the family is represented in the ranks of the music pupils of the town, or not. In this practical way study the field, and the chances are that you will conclude that you can find a place at home.

Young musicians are apt to say that the old town is not musical and presents but little inducement to the serious-minded student to go back and offer to the people the fruits of his studies in a liberal and art-loving community. This sounds better than it is. To have gone from a musically unappreciative community to one of a higher standard is an opportunity which carries with it some obligation to come back home and pass on to those who have been compelled to remain there some of the good things secured in the better place. Does it ever occur to those who feel as suggested above that the money which paid for the education and splendid opportunities came from the home town, and that a square deal demands that some return be given to the home town? The town may be less musical than the great center where you studied; but it will always remain so if the best of the growing generation carefully stay away after they have been trained for better things elsewhere. No! go back home with the resolve to be a musical missionary to the very best of your powers.

Patronizing Spirit

Another phase of this same spirit that one is just a little too good for the home town or the small town is manifested in the reluctance of the student who has

finished his course of study to leave the large music center and the many advantages which it has to offer. An illustration will show just what the writer has in mind:

Some years ago the minister of a large and flourishing congregation in one of the smaller interior cities wrote to the writer of this article, saying that he would esteem it a great favor if it could be brought to the attention of a young musician of good training as organist and pianist, and good address as well, that the position of organist at \$600 in his church was vacant. He said further that the influence of the church, which was socially and financially the strongest in the city, would be in favor of the organist, and would insure him a good teaching connection from the start.

The opportunity was placed before five young men, any one of whom would probably have been able to fill the position satisfactorily. Not one would leave the big city, giving as his reason that he would miss the concerts and other musical advantages. A young man was engaged from another city, and to-day has made himself the leading musician of the community, organized a chorus and orchestra, with an annual festival which is considered a business asset of the city. This young man made musical advantages for the people of the community. Who is worth more to the country as a musician, the man who went from a big city to the small town foregoing advantages or those who stayed in the big city because they wanted to enjoy these advantages?

A Case in Point

Another illustration is worth repeating here: Some twenty-five years ago in a conservatory were four young men, who had come there from different sections of the country. After several years came the end of the study and they must choose a field for work. One of them had secured a modest position as an organist in the city in which the conservatory was situated, and decided to stay, giving as his reason that he did not want to lose the advantages of living in the important musical center. The other three men left the school and the conservatory, two of them to go back to the home town, the fourth to take a position as a teacher in a school in the Middle West. With true grit they set themselves to improve conditions in their towns, without thinking of the result to their own development. At no time considering themselves better than the conditions which surrounded them they were, nevertheless, growing bigger and ready for a bigger field.

One of them was offered a position in another school at better salary provision; from there he went to still another institution, where he labored for several years, at the end of which period he was surprised and delighted, of course, to receive a call to become a teacher in the school from which he had been graduated about ten years before. Another of the three worked faithfully at the work which came to him, and kept up his studies, made himself known as a teacher and player, and he, also, was called back to the Alma Mater as a teacher.

The third of the three, who went out to work in the home town, had a similar experience. When he found that the town lacked certain features of musical activity which he had come to feel necessary he set to work to build up the music in the town so far as he could. First a

choral society; then a music club; third, musical work introduced in a school for boys which was located in the town; fourth, a concert series by good artists; fifth, a meeting of the state music teachers' association, with a few other efforts of telling qualities. Much to his surprise he was offered a good position in a nearby city, one of the musical centers of the country. After ten years in that field he, too, went back to the city where he was educated, although not as a teacher in the conservatory. The man who stayed there had spent the intervening twenty odd years in exactly the same kind of work, year after year. He had finer advantages than the three who had gone away, but he had not developed as broadly.

Road Not Always Obvious

This incident is recounted here to show that in musical life as in other lines of human activity the road to one's ambitions is not always the most obvious one. It often leads away from the goal to come back later with unerring certainty.

One more suggestion upon this question of getting a start, namely, the choice of a location. If it should be that the student has the opportunity of making a choice between several places, it is generally wisest to choose the town which has the greater business activity, a manufacturing town, where the middle classes have fair incomes, for from this section of a community the average teacher is apt to draw his patronage. A railroad center, a shipping point, the natural center of a section of the country, is a desirable location, for to such a place business comes steadily, and money circulates more freely than in the case in a town less favored in natural and transportation advantages.

Locate in Commercial Centers

In these days, when the trolley has changed the means of communication that formerly existed, it is possible to find a town of fair size and commercial activity which is a center for a considerable district. Such a town offers a good field for musical labor, as the teacher in reality has a large population from which to draw. Some shrewd observers advise against locating in a town which is only fifty or sixty miles from a large music center, giving as a reason for this advice that pupils are apt to feel that they must go to the big city for finishing lessons, thus confining a local teacher to the lower grades of work. Such a town also is likely to be visited by teachers from the city who devote one day a week to pupils in the smaller place.

But wherever the young musician goes he should hold himself to the mark of highest efficiency, give his best, never cease to improve his professional equipment, and, last but by no means least, make himself a known and appreciated factor and personality in the civic, social and cultural life of the community. Some authorities on public education hold that the supreme duty of the public schools is to prepare the individual for true citizenship. Just so, many of the educators in music feel that the teacher of music should aim to develop character and promote mental and spiritual discipline through his work in music. How can he properly equip his pupils for good citizenship if he himself remains aloof from those things which are vital to the higher welfare of the community?

CLARENCE
RICHTER TENOR
CONCERT ORATORIO RECITAL
Address Secretary: 520 W. 114th St., New York

GRACE KERNS
SOPRANO
HAENSEL & JONES AEOLIAN HALL NEW YORK

VERA BARSTOW
Tour 1915-16
now being booked
RUTH BRADFORD JONES
Accompanist
Exclusive Management
Concert Direction - M. H. HANSON
435 5th Avenue - NEW YORK




CARL H. TOLLEFSSEN
VIOLINIST
Mme. SCHNABEL
PIANIST
TOLLEFSSEN TRIO
Address: 1166 Forty-fifth St., Brooklyn, N. Y.



CHORUS AT WILLOW GROVE

Tily's Singers Aid Herbert Orchestra—
"Everybody Sing" Program

PHILADELPHIA, June 30.—A special attraction yesterday in the series of Victor Herbert concerts at Willow Grove was the appearance of the Strawbridge & Clothier chorus of 150 voices, which, assisted by the orchestra, in the afternoon gave a repetition of "The Swan and the Skylark," by Thomas, and in the evening sang excerpts from Gounod's "Faust." There was a large audience for both performances, and this splendid chorus, under the direction of Herbert J. Tily, gave further exhibitions of its unusual and frequently praised proficiency. The assisting soloists were: May Ebrey Hotz, soprano; Clara Yocum Joyce, contralto; Henry Gurney, tenor, and Frank Conly, bass, all of whom did work that received highly deserved recognition. Offerings by the orchestra, under Mr. Herbert's direction, added richly to the success of both afternoon and evening concerts.

An "Everybody Sing" concert was enthusiastically enjoyed by an immense audience on the City Hall Plaza last evening, when, in addition to numerous numbers by the Philadelphia Band, led by C. Stanley Mackey, the well-known choir leader, H. C. Lincoln, directed the throng in the impromptu singing of such well-known songs as "Old Folks at Home," "Tramp, Tramp, Tramp," "Sweet and Low," etc. Most of the familiar airs were taken up with a will by hundreds of voices, and those who could not sing whistled. So successful was the occasion that it doubtless will be followed by others of the same sort during the summer.

A. L. T.

Recitals in Wanamaker Auditorium

The matinee recitals in the Wanamaker Auditorium, New York, during the week of June 21, were given by Gordon Kahn, violinist; Alexander Russell, organ and piano, and William Dein, at the Angelus. Mr. Kahn played Kreisler's "Tambourin Chinois" and the Couperin-Kreisler "Chanson Louis XIII et Pavane" in an artistic manner. Mr. Russell's organ offerings were all-American and included Clifford Demarest's Cantabile, A. Walter Kramer's Concert Prelude in D Minor, A. L. Barnes's March in D, Eastwood Lane's Reverie from "Sleepy Hollow" Suite and Victor Herbert's Polichinelle and Badinage. With organ accompaniment the Angelus was used to perform Grieg's Concerto in A Minor.

Mme. Scotney and Howard White Heard
at Franklin, N. H.

FRANKLIN, N. H., June 24.—A notable concert was given here on June 17, when the High School Alumni Association presented the Scotney-White Company, including Mme. Evelyn Scotney, coloratura soprano of the Boston Opera House, and Howard White, basso cantante and cellist. Mme. Scotney sang the aria "Ah, fors è lui," from "Traviata," and the Bach-Gounod "Ave Maria," with cello

obbligato played by Mr. White, and a group of three songs. Mr. White gave the aria, "Hear Me, Ye Winds and Waves," from "Julius Caesar," and other songs. Mme. Scotney sang beautifully and the two artists gave the most artistic concert ever given in Franklin. They were assisted by Edwin Whitney, impersonator, and the Boston Ideals, an orchestra from Boston.

CONCERT TOUR AS HONEYMOON

Worcester Singers Follow Ceremony by
Starting Motor Pilgrimage



Hazel Frances Lynch and Paul Hultman, Worcester Singers Who Were Wed Recently

WORCESTER, MASS., June 28.—Two years' courtship, following an acquaintanceship when they sang leading parts in the musical extravaganza, "The College Hero," culminated to-night when Paul Hultman, director of the Hultman-McQuaid Conservatory of Music, and Hazel Frances Lynch, contralto, were married at the music conservatory by

STRAIGHT back to the days of stage coach and spinning wheel, of artistic handwork and patient craftsmanship, goes the uninterrupted tradition of



supremacy. It is nearly a hundred years now since Jonas Chickering built his first piano, and many and marvelous are the mechanical improvements which he and his successors have wrought since that day. But no amount of modern inventions could maintain this piano's prestige without unswerving fidelity to that slow and patient craftsmanship which is even today the Chickering's most precious heritage from an older generation.

CHICKERING & SONS

Boston

Established 1823

PIANOS and PLAYERS

Division of American Piano Company

Rev. J. A. Hultman, father of the groom.

Immediately after the ceremony the couple bundled into a new 1916 model car, the gift of the bride's parents, for a fifty-concert tour of the New England states. More than thirty concerts have already been arranged for. The young couple will be back in Worcester during the latter part of September.

R. W. P.

Music by George H. Fairclough in His
St. Paul Pupils' Recital

ST. PAUL, June 30.—A recital by pupils of George H. Fairclough in the Church Club Auditorium on Monday evening brought before a large audience nine advanced pianists in a program well conceived and well played. Bach, Mozart, Beethoven, Liszt and Chopin were drawn upon and also Sibelius, De-

bussy, and Cyril Scott. The American composers represented were MacDowell, whose Sonata "Eroica" (first movement) was played by Geneva Samson, and G. H. Fairclough, whose Romance in G and Valse de Concert were played in a group with Chopin's Ballade in G Minor by Charlotte Burlington. Others participating in the program were Stella Tuttle, Evelyn Rumble, Amelia Damcke, Margaret Mount, Mrs. W. J. Joseph, Elsie Hughes, and Alfred Greenfield. Particular honor was bestowed on Miss Burlington for her temperamental and technical qualities.

F. L. C. B.

The Frankfort-on-Main Municipal Opera has just completed a special Wagner cycle, from "Rienzi" to "Parsifal."

Dresden recently heard Wolf-Ferrari's "Secret of Susanne" for the first time.



IN AMERICA Entire Season
1915-16
Mason & Hamlin Pianoforte

ALINE

V A N BÄRENTZEN

THE DISTINGUISHED YOUNG
AMERICAN PIANISTE

Miss van Barentzen plays with great temperament.—*Magyarország, Budapest.*

Mlle. Aline van Barentzen made a very successful first appearance in London at Aeolian Hall on Monday afternoon. Not only has she a technique large enough to reckon easily with modern demands, but her playing in Liszt's transcription of Bach's organ Fantasia and Fugue in G Minor, and Beethoven's "Eroica" and Brahms's Paganini variations had a virility and largeness of style very remarkable for her years, while her interpretation of Schumann's "Papillons" had notable fancy and delicacy. A thoughtful, earnest pianist, with a clear, confident technique and a delightful touch.—*London Times.*

Management

R. E. JOHNSTON

1451 Broadway, New York City

Study vocal art at home under
the world's greatest singers

To hear and study the great operas, you won't find anywhere more practical actual voice demonstrations or a better opportunity to become intimately acquainted with the methods of the greatest living artists than is afforded you by the

Victor Red Seal Records

They bring to you, right in your own home, the actual voices of Caruso, Alda, Amato, Bori, Calve, Culp, Clement, Destinn, De Gogorza, Eames, Farrar, Gadski, Gluck, Hamlin, Hempel, Homer, Journet, Martinelli, McCormack, Melba, Ober, Patti, Plancon, Ruffo, Schumann-Heink, Scotti, Sembrich, Tetrazzini, Whitehill, Williams and Witherspoon, all of whom make records exclusively for the Victor. And you can hear these great voices over and over again until you have mastered every little tone and inflection.

Any Victor dealer in any city in the world will gladly play these famous records for you and demonstrate to you the wonderful Victrola.

Write for the book of Victor Red Seal Records, with photographs of the world's greatest artists.

Victor Talking Machine Co., Camden, N. J.

Berliner Gramophone Co., Montreal, Canadian Distributors
Always use Victor Machines with Victor Records and Victor Needles—the combination. There is no other way to get the unequalled Victor tone.



Concert Tour
OCTOBER
NOVEMBER
DECEMBER

MARY
GARDEN
PRIMA DONNA SOPRANO
KNABE PIANO USED

Management:
R. E. JOHNSTON
1451 Broadway
New York City

NEW MUSIC—VOCAL AND INSTRUMENTAL

RUBIN GOLDMARK, the distinguished New York composer, has written a set of "Prairie Idylls" for the piano which will add considerably to his already secure reputation as a composer of real music.

The pieces are four in number, "The First Anemone," "The Meadow Lark," "From the Old Mission" and "In Prairie-Dog Town." Four piano pieces by the average composer may be disposed of with the comment that they are either good or bad. Not so, however, with these compositions by Mr. Goldmark. American piano literature needs just such works to make the world feel that it is worthy of serious investigation. Mr. Goldmark has bestowed as much care on these pieces, has chosen his material with as much thought and has given them as fine workmanship as he would have in the case of a sonata or an orchestral symphonic poem. That is why they are so admirable.

"The First Anemone" and "The Meadow Lark" are rather light in character. Yet this characteristic is more than balanced by an always interesting, if not "ultra," harmonic scheme. Best of the set, so far as the present reviewer is concerned, is "From the Old Mission." In many ways this is one of the finest American piano compositions produced up to date. Mr. Goldmark knows the West and he surely had it in mind in writing this piece, which is subtitled

*PRAIRIE IDYLLS. "THE FIRST ANEMONE," "THE MEADOW LARK," "FROM THE OLD MISSION," "IN PRAIRIE-DOG TOWN." By Rubin Goldmark. Published by G. Schirmer, New York and London. Prices, 50, 60, 35 and 60 cents each respectively.

"In the Land of Sunshine, Silence and Adobe." In these two pages of finely felt music Mr. Goldmark has spoken in a way characteristically American. Melodically the piece is one of the strongest things he has given us, and its development is the work of a master of the technique of composition.

There is humor in the last, "In Prairie-Dog Town," a delightful scherzo, full of quips and clever musical points. As a recital piece it should have notable success.

Mr. Goldmark deserves more than a little praise for these pieces. They represent the serious work of a very formidable musical spirit, who is not afraid to speak naturally, even to-day, when infantile composers write complex orchestral works almost before they have mastered the mysteries of musical notation. Mr. Goldmark has the ability to write ultra-modern music. But he does not "feel" it and has been content to contribute what he does feel to the literature. His music is vital and has a message. His method should be a model for young composers who begin tempting fate with meaningless jumbles of chords which, in search for a real title, they label "impressions."

The pieces are all very pianistic.

UNDER the heading, "From the South," two little negro dialect songs by Horace Clark are published. They are "Honey Chile" and "Possum an' de Coon"† and are melodious, light and attractive. Mr. Clark does not actually obtain the real negro expression in his music, as shown in these two songs, but he does get something which for the general public typifies the music of the negro race.

SACRED issues for a solo voice with piano or organ accompaniment from the Ditson press are W. Berwald's very effective duet for soprano and tenor, "Love of Jesus, All Divine"; Charles P. Scott's "O Love Divine," with violin obbligato, and F. Flaxington Harker's "God That Madest Earth and Heaven."‡ Mr. Harker's song, though just published, bears the mark, Op. 1, No. 1, and it sounds like an early work, too.

†"HONEY CHILE," "POSSUM AN' DE COON." Two Songs for a Solo Voice with Piano Accompaniment. By Horace Clark. Published by the Theodore Presser Co., Philadelphia. Price, 50 and 60 cents each respectively.
‡NEW SACRED SONGS AND DUETS. Published by the Oliver Ditson Company, Boston, Mass.

THE Boston Music Company publishes a "Fundamental Piano Method," by Albert Locke Norris.§ It is subtitled "a new and thorough course for beginners on the pianoforte." Mr. Norris gets into his work rather interestingly. He believes, and rightly, that "the first month of teaching should be spent on general musical training, preparing the ear, eye, brain, and that complicated mechanism—the hand and arm, for the work that is to come."

THE house of G. Schirmer, Inc., advances four songs by Reginald Sweet, Op. 10. They are "Twilight," "Thine Eyelids Droop," "If Only in Dreams," "Remind Me Not," and are set for a high or medium voice with piano accompaniment.||

Little new music by native musicians has come to hand in a twelvemonth that presents a more curious problem than does this of Mr. Sweet. Earlier in the season, a set of six songs by him were reviewed in this journal; they were songs to German poems, composed doubtless when Mr. Sweet was working in composition in Germany. There was unquestioned merit in several of them, in spite of their labored style and their unpardonable complexity. Complexity in modern music is, to be sure, not always to be condemned, but in this case one found an involved manner of expression all out of proportion to the ideas expressed. Big ideas justify a mighty weave, viz., the orchestral scores of

§"FUNDAMENTAL PIANO METHOD." By Albert Locke Norris. Published by the Boston Music Company, Boston. Price, \$1.00.

||"TWILIGHT," "THINE EYELIDS DROOP," "IF ONLY IN DREAMS," "REMINDE ME NOT." Four Songs for a High or Medium Voice with Piano Accompaniment. By Reginald Sweet, Op. 10. Published by G. Schirmer, New York and London. Price, 40 cents the first, 75 cents the last, 60 cents each of the others.

Strauss or Mahler; but small ideas must be uttered with clarity, if they are to be worthy of praise.

These new songs by Mr. Sweet resemble his other set in their verbosity. It would seem that he cannot say a simple sentence musically without using all the ten-syllable words in the musical vocabulary. Only "Twilight" stands apart. Its accents are lovely, its harmonies warm. Mr. Sweet cannot hope to bring his songs to the ears of a public that might be eager to know his work, unless he frees himself from the manner in which he at present expresses himself. He has something to say, he knows the technique of composition and he has a real aesthetic sense. It would be a pity were he never able to give us his musical thoughts without the confusion which these days reigns in his writing.

A. W. K.

PALESTRINA SUMMER SCHOOL

Three-Week Course in Diverse Branches of Musical Art

A school with a unique purpose and headed by Mrs. Sarah Robinson-Duff, will open its doors for a three weeks' course on July 12 in New York. The Palestrina Summer School of Music, as it has been named, aims to furnish supplementary and practical information to singers, vocal teachers, choirmasters, organists, choral conductors, violin teachers, teachers and supervisors of music in public and parochial schools and also settlement houses.

Mrs. Duff, the president, has recently returned from Paris, where she taught voice and vocal pedagogy with success for twenty years. Many of her pupils have won distinction in American musical circles. Mrs. Duff has gathered about her several noted musicians, to wit, Dr. A. Madeley Richardson, the organist; Father Finn, who will have charge of the choir training and ecclesiastical repertoire; Harriet Ayer Seymour, twelve lectures on modern methods of musical pedagogy, and Michael Banner, the violinist, who will talk on simplification of technique and interpretation. The school's headquarters is 1000 Madison Avenue.

N. VALENTINE

PEAVEY

PIANIST

Announces that he will accept a limited number of pupils throughout the Summer on Mondays at his

New York Studio
47 East 30th St.

and on Tuesdays, Thursdays and Fridays in
Brooklyn, N. Y., 99 Euclid Ave.

ELSIE BAKER

CONTRALTO

606 West 115th Street, New York City

Hear Victor Records

TEL. 6740 MORNINGSIDE

DUNNING

System of Improved Music Study for Beginners

Address for Booklet

CARRE LOUISE DUNNING

11 W. 36th St., New York

Classes: Portland, June 18; Chicago, Aug. 10; New York, Sept. 18.

MARY C. ARMSTRONG

Studio, 100 Carnegie Hall, New York

Classes: New York, June 14; Asheville, N. C., August 3.



The New York American, Jan. 15, 1914:

"Mr. Overton is a technician of more than ordinary skill. His tone has delightful quality."

JAIME

OVERTON

The Young American Violinist

Management: ANTONIA SAWYER, 1425 Broadway, N. Y.

—Photo Mishkin.

No Less Than Three New York Papers

The Sun, The World, The Herald

In their summary of the musical season of 1914-15 selected as by all means the most important acquisition of the year

Madame King-Clark

The Brilliant Mezzo-Soprano, Who Returned to America Last Winter After Years of Residence Abroad, Will Remain in This Country All Next Season. Her Success in the Recital and Oratorio Field Has Been As Decisive As It Was Immediate.

Exclusive Management, LOUDON CHARLTON, Carnegie Hall, New York.

KEYES

Contralto

(Chicago Opera Co.)

AVAILABLE ALL SEASON FOR CONCERT AND ORATORIO
WOLFSOHN MUSICAL BUREAU, 1 WEST 34th STREET, NEW YORK

FREDERICK WHEELER

BASS-BARITONE

AVAILABLE SUNDAYS

616 West 116th Street, New York

Hear Victor and Edison Records

Tel. 6704 Morningside

POVLA FRISCH

DRAMATIC SOPRANO

Soloist with Colonne and Lamoureux orchestras, Paris, and the Berlin Philharmonic orchestra

FIRST AMERICAN TOUR
SEASON 1915-16

CONCERTS—RECITALS

Exclusive Direction:
Musician's Concert Management, Inc.
29 East 48th Street, New York

Finds Singing When Not in Moods a Generator of "Temperament"

Necessity of Creating an Atmosphere of Happiness When Feeling Unhappy Imposes a Taxing Physical Strain on the Artist, Says John Barnes Wells—Moment of Unflinching Self-Criticism a Crisis in Singer's Life

SOME one has divided tenors into two classes—tenors and men with high voices. Interviewing John Barnes Wells, decidedly in that latter type, is quite similar to trying to make a naughty little boy tell the truth about a misdemeanor committed when he has stubbornly decided to remain silent. Mr. Wells hasn't a naughty-boy expression only, but rather a mischievous atmosphere encircling his entire personality. In fact the average person knowing that John Barnes Wells has perfect right to claim the title of being a very fine concert artist, loses sight of that fact momentarily and says enthusiastically, "Have you ever heard him tell a story?" So I was a bit taken back when he inquired blandly (quite contrary to the wonted manner of tenors):

"Who really cares what John Barnes Wells says? Aren't interviews the finest bits of egotistical eulogies, anyway?" This was something of a shock to one who had a preconceived but hazy idea that the interviewed one, between facetious "stories," would tell the entire history of his artistic life and all his ideas upon art—past, present and future! So whatever I at first gleaned from my "subject" was the result of toil! However, as we became better acquainted he forgot that he was speaking for publication.

"I just came out of Sing Sing."
"What?"
"Yes, I did," he repeated complacently. "Sang there."

A Sing Sing Audience

Laughing at my relieved "Ah," he went on: "It was one of the most enthusiastic and interesting audiences to the singer that you can imagine. An experience that I would not have missed. Naturally, I prepared a program for the unfortunate devils which would not even hint at sadness. I included a group of songs by Harriet Ware, who accompanied me, and they were most appreciative. Later I gave them several popular ballads and some Negro songs which appealed especially to the colored element! Afterward one of the convicts sent a request for 'Beloved, It Is Morn.' I would have given a great deal to have had the song with me, for I felt that I wanted to do, in any way that I could, what would give them happiness.

"You know being a singer is not all it is supposed to be in the way of joy! It certainly goes beyond all other professions in requiring its members to do that

which often they least desire to do. If some of the ignorant young aspirants so full of faith were to stop and analyze just what it meant to be a singer from one angle only, and that a gross one, the physical, I'm sure they would throw up their hands in horror and seek work in a



John Barnes Wells, the Popular American Tenor

more even field, one that requires less mixing up of the emotions, especially when they don't want to be mixed. To have to get up and sing for a critical audience when you don't feel happy is about the most unpleasant task I can think of. Just as one often sings unconsciously when one is happy, it is the least desirable occupation to couple with gloom. It may be an inner rebellion (the result of often doing what you don't want to do) which has made 'temperament,' so frequently met with in this profession.

Self-Analysis

"Progression? Always in art. Yet there must come a time in every young artist's life when he may honestly feel well within himself about his art. Although he may never reach his goal because if he did it would be artificial, not

the true goal (it would be only a form of self-satisfaction), still there must come a time when he should know the truth about himself. I feel that such a time is a serious crisis in the life of a young artist, and yet it is an essential epoch—marking period.

"I speak of the moment when the artist must close his ears to all admiring criticism of friends and place himself before a cold audience whom he has to mold to his liking with his art alone. Personally I am happy when I receive an honest criticism. It is an inspiration. If it is a harsh opinion, then it inspires me to do better. If it is favorable it imbues me with an overwhelming desire to excel myself.

"Too bad that the true criticism comes so late. Too bad that we all can't receive honest disinterested opinions in the beginning. What a fine thing it would be if all the students would be honest with themselves, too. The trouble is that with friends all saying only good things they lose their heads and instead of visualizing themselves as pupils for many years they immediately make plans to push aside every one on the Metropolitan stage. We all know the sad results which too often occur."

In October Mr. Wells will give his first Aeolian Hall recital.

AVERY STRAKOSCH.

CALIFORNIA "HIGH JINKS"

Bohemian Club Preparing Elaborate Production of "Apollo"

The Bohemian Club of San Francisco is making more elaborate preparations than ever before for its annual "High Jinks," which takes place in the natural amphitheater in the depths of the Redwood Forest, early next month.

The music drama this year is by Frank Pixley, of light opera fame, and is called "Apollo." The music, which is said to be particularly beautiful, is by Edward Schneider. So ambitious is its scope that two distinguished grand opera singers, George Hamlin and Clarence Whitehill, have been engaged to sing the leading rôles, while the remaining parts will be taken by talented amateurs, members of the club.

The cast is made up of men exclusively, who go to the famous open-air theater several weeks beforehand to enjoy an idyllic time camping, as well as to attend the rehearsals.

Emma Calvé and her husband, M. Gaspari, arrived at White Sulphur Springs, W. Va., on June 27, for a stay of three weeks.

HYDE OPERATIC SOCIETY GIVES FIRST CONCERT

Providence Organization Formed by Distinguished Tenor Performs with Admirable Effect

PROVIDENCE, June 29.—In Memorial Hall on Friday evening, the first concert by the Hyde Operatic Society, Arthur Hyde, director, was given before a large audience. Mr. Hyde, the tenor, who sang at Covent Garden, London, has been in Providence for two seasons, and his success as teacher was particularly manifested in the splendid showing made by the soloists, all of whom are his pupils at the Hyde School of Music and Dramatic Art, of which he is director. Besides the soloists there was a large chorus which sang selections from "La Traviata," "The Flying Dutchman," "Faust" and "Lucia di Lammermoor."

Carolla Penniman gave a splendid performance of the Waltz Song from "Romeo and Juliet" and Mrs. Eva C. Gray sang with fine feeling "Elizabeth's Prayer" from "Tannhäuser," revealing a dramatic voice of rare beauty and power.

James Conway, tenor soloist at the Cathedral and who has been a pupil of Mr. Hyde for two years, showed marked improvement in voice production and interpretation and his dramatic voice was heard to advantage in his solo numbers, as well as in the quartet from "Rigoletto" and the numbers by the Hyde Male Quartet.

Ethel C. Lawton, who has a contralto of wide range and pleasing quality, sang Allitsen's "Love's Mandate" and Rogers's "My Star" with telling effect. Gertrude Joseffy and Alfred Scaife were able accompanists, and Mr. Hyde conducted the ensemble number with authority and skill.

On Tuesday the society went on an outing to Narragansett Pier and on Thursday Mr. and Mrs. Hyde gave an informal musicale and dance at their residence in Brown street. Mr. and Mrs. Hyde will spend the summer in Canada and the White Mountains, and Mr. Hyde will open his music school again early in the fall.

G. F. H.

Gordon Balch Nevin Weds

Gordon Balch Nevin, the organist and composer, was married on June 30 at Johnstown, Pa., to Jessie Harrie Young. After September 1 the young couple will live in Cleveland, O. Mr. Nevin has resigned from his position as organist of the First Presbyterian Church, Johnstown, to accept a similar one with the Second Presbyterian Church, Cleveland.

RUDOLF

VIOLINIST

BAUERKELLER

CONCERTS — RECITALS

NOW BOOKING FOR SEASON 1915-16

"He is to be ranked among the real artists"—*London Times*.

Summer Season: Chautauqua, N. Y.

Permanent Address: Skidmore School of Arts, Saratoga, N. Y.

LILA ROBESON

CONTRALTO METROPOLITAN OPERA COMPANY

CONCERT

Address c/o Metropolitan Opera Co.

RECITAL

GLENN DILLARD GUNN

PIANIST

Management: CHARLES L. WAGNER
1451 BROADWAY, NEW YORK CITY

ANNA E. ZIEGLER

Director of the

ZIEGLER INSTITUTE

of
NORMAL SINGING

Announces a

Special Summer Session

of Singing in all its branches at the
School, 1425 Broadway
Metropolitan Opera House Building
New York

Enrollment may be made at any time by
addressing The Secretary.

LOUIS
SIEGEL
Violinist

EN TOUR WITH MARY GARDEN
(October, November, December)

Management, R. E. JOHNSTON, 1451 Broadway, New York City

LUCILE
ORRELL

'CELLIST

Management

R. E. JOHNSTON

1451 Broadway New York City



RODERICK WHITE

C
A
R
L

FRIEDBERG

Baldwin Piano Used

The Distinguished Pianist

Second American Tour 1915-16

Management Annie Friedberg

1425 Broadway, NEW YORK

MUSICAL AMERICA

Published Every Saturday at 505 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY

PUBLISHERS
JOHN C. FREUND, President, address, 505 Fifth Ave., New York
MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York
DELBERT L. LOOMIS, Asst. Treas., address, 505 Fifth Ave., New York
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

CHICAGO OFFICE:
Maurice Rosenfeld,
of the Chicago "Examiner"
Correspondent
624 Michigan Boulevard
Telephone Harrison 4383

BOSTON OFFICE:
Wendell H. Luce, Manager
Olin Downes, of the Boston
"Post" special correspondent
Room 1011, 120 Boylston Street
Telephone 570 Oxford

PHILADELPHIA OFFICE:
Arthur L. Tubbs, Manager
1706 Chestnut St.
Telephone Locust 2953

CINCINNATI OFFICE:
Mrs. Lewis Hillhouse,
of the Cincinnati "Times Star"
1542 St. Leger Place

SAN FRANCISCO:
Thomas Nunan,
San Francisco "Examiner"

ALBANY, N. Y., W. A. Hoffman,
6 Oak St.

ATLANTA, GA., Linton K.
Starr, Atlanta "Journal."

BALTIMORE, MD., Franz C.
Bornschein, 708 East 20th St.

BROOKLYN, N. Y., George C.
Turner, 4 West 29th St., Man-
hattan.

BUFFALO, N. Y., Frances
Helen Humphrey, 199 Allen
St.

CLEVELAND, O., Mrs. Alice
Bradley, 2081 East 36th St.

COLUMBUS, O., Ella May
Smith, 60 Jefferson Ave.

DALLAS, TEX., Earle D. Beh-
rends, Bush Temple.

DENVER, COLO., John C. Wil-
cox, Wolfe Hall.

DES MOINES, IA., George F.
Ogden, 1724 22nd St.

DETROIT, MICH., Dr. Earl C.
Barkley, 703 Gas Office Bldg.

HARTFORD, CONN., Thomas
E. Couch, 315 Conn. Mutual
Bldg.

HOUSTON, TEX., Mrs. Wille
Hutcheson, Houston "Post."

INDIANAPOLIS, IND., Pauline
Schellschmidt, 1226 So. Ala-
bama Street.

KANSAS CITY, MO., Mrs.
Maude R. MacDonald, 16 W.
34th St.

LOS ANGELES, CAL., W. F.
Gates, 1466 West 49th St.

LOUISVILLE, KY., Harvey W.
Peake, New Albany, Ind.

MILWAUKEE, WIS., Justin E.
McCarthy, 3318 Clybourn St.

MONTREAL, CAN., E. Stanley
Gardner, 7 Gladstone Ave.,
Westmount.

NASHVILLE, TENN., Elizabeth
Elliott, 704 Demonbreun St.

NEWARK, N. J., George Kuhn,
110 Montclair Ave.

NEW ORLEANS, LA., David B.
Fischer, 1122 Jackson Avenue

OMAHA, NEB., Edith L. Wag-
ner, 12 Mason Apartments.

PITTSBURGH, PA., E. C. Sykes,
"Chronicle Telegraph"

PORTLAND, ME., Alfred Brink-
ler, 104 Park St.

PORTLAND, ORE., Helena
Clarke, 715 Johnson St.

PROVIDENCE, R. I., Gilbert
F. Haywood, care of "The
Journal."

RICHMOND, VA., G. W. James,
Jr., "News Leader."

ROCHESTER, N. Y., Mrs. Mary
Ertz Will, 163 Saratoga St.

SALT LAKE CITY, UTAH, Zora
A. Shaw, 849 E. 2nd St.

SAN ANTONIO, TEX., Mrs.
Clara D. Madison, 116 W. El-
mira St.

SEATTLE, WASH., Carl Pres-
ley, 532 14th Ave. No.

SPOKANE, WASH., Margaret
Serruya, E. 1630 8th Ave.

SPRINGFIELD, MASS., T. H.
Parker, care of "The Union."

ST. LOUIS, Herbert W. Cost,
Third National Bank Bldg.

ST. PAUL & MINNEAPOLIS,
MINN., Mrs. Warren S. Briggs,
117 Mackubin St., St. Paul

SYRACUSE, N. Y., Laura Van
Kuran, 615 James St.

TOLEDO, O., Frank E. Perci-
val, Hotel Monticello

TORONTO, CAN., Robson
Black, 159 Keele St.

WASHINGTON, D. C., Willard
Howe, 1230 Quincy Street,
Brookland, D. C.

WICHITA, KAN., Kathrina El-
liott, 514 Winnie Building

WORCESTER, MASS., Ralph
W. Perry, care of "The Worces-
ter Telegram"

EUROPEAN OFFICES

BERLIN
O. P. JACOB, Manager,
Neue Winterfeldstrasse 30, Berlin W., Germany. Cable Address
Muamer. Telephone, Amt Kurfuerst 6085

DRESDEN
Anna Ingman, Franklin St. 2

LONDON

Wallace L. Crowdy, Care the
"Musical Standard," 83 Charing
Cross Road, W. C.

VIENNA
Addie Funk,
Ploosgasse 6, Vienna IV

MILTON WEIL - - Business Manager

SUBSCRIPTION

For One Year (including Postage)	-	-	-	\$2.00
Canada (including Postage)	-	-	-	3.00
Foreign (including Postage)	-	-	-	3.00
Single Copies	-	-	-	.10

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER"

New York, July 10, 1915

CYRIL SCOTT ANSWERS

Nothing could be more obliging or more definite than the way in which Cyril Scott, in a letter to MUSICAL AMERICA of June 26, answers the question recently propounded editorially by this paper with regard to the correspondence between colors and tones.

Specifically, the question asked was: If there is a relation between colors and tones, is it an absolute relation, a certain color always belonging to a certain note of the scale; or is it a personal matter, each color-tone clairvoyant having his own peculiar color scheme for the music he hears different from the color scheme of another?

Mr. Scott fearlessly and unequivocally answers that each note of the scale has its own fixed color, and that it is "quite correct to state that a musical work has absolute colors pertaining to itself." He gives the table of colors for the seven notes of the scale, and the colors which he gives are the seven consecutive colors of the spectrum. So far, so good. This correspondence lies in nature and so invites acceptance. The semitones

naturally correspond to midway shades between these colors. But now, does red belong to some absolute C (and if so, how many vibrations per second?) or does it go up or down with the variations between concert, international, symphony pitch, et cetera? If the latter, a composition played at another one of these pitches from the one in which it was written, even if in the same key, would have its colors all wrong, or at least somewhat "off."

But, more perplexing, what shall we think when doctors disagree? Scriabine's color-scale, if we remember correctly, was different, in one respect at least, that it varied progressively with the register of the octave.

Mr. Scott also gives a corresponding emotion scale. For example, C is red, power; D is orange, energy; etc. But C in music is of very variable emotional expressiveness. As the tonic of the key of C, *forte*, in a given work, it certainly does not express the same thing as the note C as the third of the key of A flat in another work, or even as such in another part of the same work. And how can a single note express an emotion anyway? It is a *musical idea* which expresses an emotion!

Mr. Scott is to be thanked for his fearlessness and definiteness. But undoubtedly he knows, as well as we know, that he has plunged into deep water. Possibly the Besant-Leadbetter work to which he refers us may solve all these matters. They are certainly in need of an airing.

SCRIABINE'S SACRIFICE

How precarious is the existence of the creative artist, even the artist of world-wide renown, is indicated by the need of collecting a fund for the children of Alexander Scriabine, a task recently undertaken by a friend of the late composer. That such an immediate effort in this direction should be necessary is apparent proof that he possessed neither fortune nor royalty income sufficient to relieve his family from want at the time of his death.

As idealist and mystic, Scriabine's genius was not of the sort to produce a spontaneous money return. The pleasing piano pieces of his earlier days could scarcely persist as a source of income, and the ethereal sonatas cannot be conceived of as financially profitable. Still less so must be the great idealistic works conceived in the composer's later years.

There never has been a Scriabine "wave," upon which the composer could ride to financial success. While he is everywhere known, there is no general performance of his work. He early quit the expedient and practical artistic road, and took the lonely and thorny way of the true idealist, producing works of so impractical and "progressive" a nature that the degree of their value to humanity can be determined only by trial through a period of years.

It is the old story of self-sacrifice for ideals, scarcely a tragedy so long as it concerns only the artist himself, but a very real one when it involves a family whose members may not share in the compensating fact of the possession of genius. It is to be hoped that time will prove Scriabine's sacrifice not to have been made in vain.

WHAT TO SING

Very pertinently David Bispham remarks in a recent interview in MUSICAL AMERICA that "vocal teachers seldom teach the literature of the voice." With the question "how to sing," as he says, should go the question "what to sing."

Commonly there is nothing more exasperating to a serious composer than to drop casually into a singing-teacher's studio and hear the sort of songs which his pupils, under his direction and at his express command, are singing. Is it for this that I compose? he exclaims to himself. If he rallies the teacher upon the subject the latter is full of excuses and reasons—the voice at this stage needs such and such a kind of passage, etc. If the kinds of passages needed for a voice capable of singing songs at all are not to be found in the very best song literature, new and old, why is it desirable or necessary to teach such passages at all? Can not examples of all manner of singing be found in the world's best song literature?

Is it lack of taste, of initiative in research, of ideals, that is accountable for the phenomenon referred to by Mr. Bispham? Despite the fact that there are teachers who make a point of familiarizing their pupils as widely as possible with the best songs of the best masters, there are unhappily too many teachers for whom this is neither an aim nor a point of conscience.

Conventions concerning the most material and the most ethereal subjects were in session simultaneously in Los Angeles recently—the National Realty Association and the Federation of Music Clubs. While one is discussing how to make money out of dirt, the other is seeking ways to get more beauty out of life—and the first possibly is essential to the second.

PERSONALITIES



Boston Pianist as Pedestrian

A Boston camera man caught Alice McDowell, the young pianist of that city, taking a constitutional around the Frog Pond, in Boston Common, on her way home from a shopping expedition recently. Miss McDowell is about to complete her season in Boston soon, and is planning for a busy vacation period of the outdoor sports that Cape Cod shores afford.

Powell—Maud Powell, the violinist, is spending the summer in her new bungalow "The Knoll," at Whitefield, N. H.

Casals—Pablo Casals, despite the fact that much of his traveling will cover the war-zone, is on his way to visit his mother in Spain.

Godowsky—Leopold Godowsky has adapted the garage of his summer home at Avon, N. J., as a studio. Here he does most of his composing.

Cheatham—Among the interesting events arranged for the summer sessions at Cornell University by Hollis Dann will be a recital on July 29 by Kitty Cheatham.

Werrenrath—By arrangement with the Wolfsohn Musical Bureau, C. A. Ellis has secured the services of Reinald Werrenrath as assisting artist on the tour of Miss Geraldine Farrar for the coming season. The trip will occupy the months of October, November and January.

Stransky—Josef Stransky, conductor of the New York Philharmonic Orchestra, has been invited by J. B. Levison, the president of the department of music of the San Francisco Exposition, to conduct a series of symphony concerts there this Summer, but has been obliged to decline, as he wishes to take an absolute rest in preparation for next season.

Scotti—Antonio Scotti has been engaged to impersonate the villain in Franco Leoni's "L'Oracolo," the operatic version of "The Cat and the Cherub," before the moving-picture camera. This is the rôle that Mr. Scotti created at the Metropolitan last winter. The theatrical journals state that the baritone's salary will be "the largest ever paid for a single screen act."

Peterson—Mary Peterson, the American prima donna, formerly of the Paris Opéra Comique, sang "The Star-Spangled Banner" at the Claremont Park Suffrage celebration in New York on July 5. Miss Peterson said in a newspaper interview that she did not see how an artist could help being a suffragist. "There isn't any difference between men and women in the world of music," she said. "A great tenor like Campanini is no greater than a splendid soprano such as Lilli Lehmann."

Nielsen—Alice Nielsen gave a birthday party in her private car during her stay in Cleveland, Tenn., on her tour of 120 Redpath Chautauquas. The dinner was supplemented by a surprise for Miss Nielsen in the form of a birthday cake bearing the words "Redpath-Nielsen." In addition to Miss Nielsen's party the guests were Harry P. Harrison, president and general manager of the Redpath Chautauquas; Thomas Brooks Fletcher, the orator, and R. S. Taber, the Chautauqua committeeman at Cleveland.

Eames—From their stay on the Pacific Coast, where they have been since April, Mr. and Mrs. Emilio de Gozgorza (Emma Eames) returned to New York on June 30 and spent several days here and in the country nearby before going to Bath, Me., for the remainder of the summer. Mme. Eames was enthusiastic over the beauties of the San Francisco Exposition, which she described as "of lasting credit to American genius." Mr. de Gozgorza is to make a concert tour of Pacific Coast cities next January and February.

Spalding—André Benoist, accompanist and personal representative of Albert Spalding, has hit upon a novel scheme for popularizing Mr. Spalding's plantation and darkey melody, "Alabama." He has had photographed the opening bars of the original manuscript from which has been made a plate the size of a post-card. This plate bears the title and name of the composer, which is in his own handwriting. In the left-hand corner of the post-card appears a miniature photograph of Mr. Spalding, and in the right-hand corner a picture of a violin. On the addressing side of the post-card there is a short paragraph telling how Mr. Spalding came to write the composition.

20,000 HEAR SCHUMANN-HEINK IN CONCERT AT SAN DIEGO FAIR

Beloved Contralto Gives Program for Her Devoted Friends, the Children of California City—Special Day at Exposition in Honor of Mrs. Beach—George W. Andrews Plays Great Outdoor Organ

SAN DIEGO, CAL., June 28.—The face of Mme. Schumann-Heink as she sang to almost 20,000 persons last evening at the Panama-California Exposition will linger for all time in the memories of those who saw and heard her. It was the face of the devoted mother whom we have come so deeply to admire. The concert was given at the great outdoor organ. At the famous contralto's invitation thousands of school children were there to hear her. They crowded near the platform. In their tiny hands many of the youngsters clutched bouquets, their offerings to the beloved singer. As she came to the great platform shrill cries rang from 15,000 throats.

And the singer? With just a touch of moonlight falling across her features, those near her noticed that tears were streaming from her eyes. For almost two minutes after the crowd had ceased its roar she stood still, unable to begin her song for the very emotion which gripped her. And then her singing was the same stirring singing that we've been used to hearing, but with an added charm, a deeper richness. At the close the multitude joined in "The Star-Spangled Banner." With many clinging to her arms, the singer left the platform and made her way quickly to the reception rooms at the organ building. "Words cannot say what I want to speak," said Schumann-Heink. "Tell them—tell them that I love them all."

Honor Exposition President

It was through her great love for the children that the contralto promised a few weeks ago to give a program for the children of San Diego. The day for

the concert, June 24, was chosen also in honor of the birthday of President G. A. Davidson of the Exposition.

To-day was celebrated at the Exposition in honor of Mrs. H. H. A. Beach, the noted composer. Mrs. Beach hastened to the Panama-California Exposition Saturday evening after her own concert at the federation music festival meeting in Los Angeles. While in San Diego she is the house guest of Mrs. L. L. Rowan, the well known local contralto. At the Exposition a luncheon in honor of the composer was enjoyed by a vast company of musicians at the Café Cristobal. In the afternoon Dr. H. J. Stewart gave a special organ recital in her honor and here Mrs. Rowan sang several of Mrs. Beach's songs. Later a reception was tendered the visitor in the Woman's Headquarters in the California building.

George W. Andrews of Oberlin College and head of the organ department there, visited San Diego last week. At the special invitation of Dr. Stewart he presented the organ programs at the Exposition both Wednesday and Thursday afternoons. Dr. Andrews's work was highly appreciated by hundreds. His registrations and technique were praised by all who heard him.

Dr. Muck's Visit

Among the many prominent musical celebrities who have recently visited San Diego and the Exposition was Dr. Karl Muck, conductor of the Boston Symphony. Dr. Muck came here especially for a short period of rest and to view the Exposition. He was therefore not heard from musically while here. However, he was the center of many groups of admiring musicians who were anxious to meet the famous conductor.

A special attraction here is the Coronado Tent City band, which this year is

under the able direction of Frank Pallma, who for many years conducted light opera in New York City. This year's band was assembled entirely by the new conductor, who has men from many of the famous orchestras of the country under his baton. Among the best known of his men is Henry J. Williams, harpist of the Minneapolis Symphony Orchestra, who came West immediately upon the close of the Minneapolis music season. Pallma has just closed negotiations also with Adele Spenser, soprano, who will be the soloist at Tent City for the next two weeks. Among the feature events thus far opened were two special programs, the one a Sousa evening and the other a program devoted almost entirely

to Wagner numbers. This program included as soloists Henry J. Williams, harp; John Bambridge, cornet, and Angela May, contralto. R. M. D.

Harry Gilbert, accompanist, and organist and choirmaster of Central Presbyterian Church, left New York on June 6 for a three months' vacation which will be spent at his old home in Paducah, Ky. He will return and resume his work on September 15. During his absence the organ of the church will be remodeled and enlarged at a cost of over \$5,000. His last engagement before leaving was as accompanist at a concert in Jersey City, where he assisted a number of prominent artists.

THE AMERICAN INSTITUTE OF APPLIED MUSIC

(Metropolitan College of Music)

212 WEST 59th STREET

NEW YORK CITY

Complete Courses in Voice, Organ, Piano, Stringed Instruments;
Public School Music; Theoretical and Historical Branches.

30th SEASON—SEPTEMBER 28th, 1915

Send for Circulars and Catalogue

JOHN B. CALVERT, D. D., Pres.

KATE S. CHITTENDEN, Dean



REINALD WERRENATH

On tour with Geraldine Farrar
October, November and January
Season 1915-16

MANAGEMENT—WOLFSOHN MUSICAL BUREAU

SEASON 1915-1916

PHILIP SPOONER TENOR

Management FRED O. RENARD, 216 W. 70th Street, New York

THEODORE SPIERING

Management
R. E. JOHNSTON
1451 Broadway
New York

GREAT AMERICAN VIOLINIST

Steinway Piano Used

RETURNS AFTER AN ABSENCE OF ELEVEN YEARS FOR A TOUR
OF THE UNITED STATES

ALBERT WIEDERHOLD

BASS BARITONE

Address: 38 West 40th Street, - - - NEW YORK

ELMAN

THE DISTINGUISHED
RUSSIAN VIOLINIST

WOLFSOHN MUSICAL BUREAU, 1 WEST 34th STREET, NEW YORK

OSCAR SAENGER

TEACHER OF VOICE

Address: L. LILLY, Secretary, 6 East 81st St., New York.

Pupils taught from the beginning to the final preparation for the concert or operatic stage.

Tel. 687 Lenox

We have just issued the new

SONATA IN A MAJOR, OP. 58 FOR PIANO

By Charles Wakefield Cadman

A Sensational Success As Played by Claude Gotthelf
The Distinguished Young American Pianist

Retail Price \$1.50

For sale by all music dealers or the publishers

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON: 62 and 64 Stanhope Street

NEW YORK: 13 East 17th St.

CHICAGO: 316 So. Wabash Ave.

GINA CIAPARELLI-VIAFORA

Leading Soprano
Formerly of the
Metropolitan Opera
Company



Maestro
POLACCO'S
Endorsement:
"A Really Great Singer
and a Great Teacher."

Giorgio Polacco



Singer
AND
Teacher
of Singing



M. Campanini's
Endorsement:
"Distinguished
Teacher and a
great artist"

Clara Campanini

VOCAL STUDIO

21 West 16th

Telephone 6592 Chelsea

HARDMAN PIANO USED

FOR OPERA, CONCERTS, ETC.,

Personal Address: 21 West 16th St., N. Y.

SPIERING TOUR OF AMERICA FOR NEXT SEASON

Noted Violinist to Be under Johnston Management—Novelties He Has Introduced

RETURNING to his native land for the season just closed, Theodore Spiering, the noted violinist, has decided to remain here and make a concert tour of the country, beginning next Fall. He will be heard in concert and recital under the management of R. E. Johnston. Mr. Spiering's success was pronounced this year when he appeared as soloist with the St. Louis Symphony Orchestra, Max Zach, conductor, and at his Aeolian Hall recital in New York.

Upon the death of Gustav Mahler, Mr. Spiering, it will be recalled, sailed for Europe. He had utilized a chance to win note as a conductor, officiating as leader of the New York Philharmonic during Mahler's illness. Naturally upon arriving in Europe he continued his activity as conductor. In Berlin he brought out for the first time a Suite by Dohnanyi, Paul Gräner's Symphony, Hugo Kaun's Overture, "Am Rhein," Henry Hadley's "Culprit Fay," Von Reznicek's "Der Sieger," Paul Dukas's Symphony, Enesco's Symphony and a Suite by Casella. Yet in spite of his growing reputation as conductor in leading cities in Germany he did not allow his violin playing to become of secondary importance.

Eager as he has been to present new orchestral works, Mr. Spiering has also done much to make known new violin compositions. Max Reger's "Suite im alten Styl," Sinding's "Cantus Doloris," Coleridge-Taylor's Ballade and composi-



Theodore Spiering, the Noted Violinist, Who Will Tour America Next Season, Photographed with His Mother, Wife and Two Daughters, at Elizabethtown, N. Y.

tions by Carl Busch, Arthur Hartmann and Walter Spry have been championed by him and brought to the attention of the music-loving public. He repeated a performance of the Coleridge-Taylor Ballade in London with the composer at the piano. In Mr. Spiering's repertoire with orchestra are the standard violin concertos, plus such works as Chausson's Poème, Carl Ehrenberg's Adagio and

Hugo Kaun's "Fantasiestück." In his list of works for violin alone are Ernst's overpoweringly difficult "Erkling," his own "Künstler Etuden"—they are misnamed *études*, as are Chopin's, and like them are not studies but engaging musical pieces for the violin alone—and a Chaconne by Richard Barth, a left-handed Hamburg violinist and conductor, which is said to be highly interesting.

DR. CARL IN THE ROCKIES

Noted Organist to Spend Summer in Colorado—Organ School Plans

Dr. William C. Carl, director of the Guilman Organ School, left New York on July 1 to spend the summer in the Rocky Mountains, making his headquarters at Estes Park, Colorado. Just before leaving Dr. Carl received an offer to give a month of recitals at the San Diego Exposition, but his desire to obtain a complete rest made necessary a refusal to play there.

During his absence three students of his school, Willard Irving Nevins, Grace May Lissenden and Cornelius Irving Ballentine will substitute for him at the July and August services in the First Presbyterian Church. The Monday evening organ recitals which will be continued during the summer, will be given by students of the Guilman school. Dr. Carl's last engagement of the season was played at Alleghenie College, in Meadville, Pa., last week, when the heads of the leading American colleges gathered there on the occasion of the one hundredth anniversary of that institution.

The prospectus of the Guilman Organ School for the coming season has just been issued. It announces four free scholarships, intended to aid deserving young men and women over sixteen years of age, who possess the necessary talent but are without funds to pay for the tuition. These scholarships are open to new students only and the examination will be held at the school Friday morning, Oct. 1, at 10 o'clock.

Arthur Bodanzky, who is to succeed Alfred Hertz at the Metropolitan, has revived Götz's "Taming of the Shrew" at the Mannheim Court Opera.

BANGOR MUNICIPAL MUSIC

Excellent Summer Programs Presented by Conductor Sprague

BANGOR, ME., July 1.—The annual series of municipal concerts given by the Bangor Band, under direction of Adelbert W. Sprague, has begun and is being largely patronized. The best music is played at these concerts, the aim being to bring to those who are unable to pay to hear the regular concerts given in the City Hall during the Winter some of the finest examples of classical, modern and popular music, and by the aid of the "request" system to obtain an idea of the public taste and indirectly to aid in elevating it.

Horace M. Pullen, conductor of the Bangor Symphony Orchestra, and Mrs. Pullen have gone to Watch Hill, Rhode Island, where Mr. Pullen, as usual, will conduct an orchestra during the Summer.

Grace M. Bramhall recently presented Celia Christensen in the fifth and last of her series of organ recitals at the Essex Street Baptist Church of this city. She was assisted by H. Josephine Burr,

contralto, of Brewer. On Tuesday evening, in Steinert Hall, Miss Bramhall presented Edith M. Farrington, A. Marie Rogers and Louise B. Tibbetts in a concert recital. They were ably assisted by Ellery F. Tuck, violinist, and Teresa E. Tuck, accompanist. Special mention should be made of Mr. Tuck's brilliant interpretations of Kreisler's "Caprice Viennois" and Handel's Sonata in A for Violin and Pianoforte. Miss Tuck did excellent accompanying.

Mr. and Mrs. Hallett Gilberté, the former the well known composer, and party motored to Bangor recently from Camden, where they are spending the summer.

The annual picnic for music lovers of the State of Maine given each year by Director and Mrs. William R. Chapman at their summer home at Bethel, has been announced for September 6 (Labor Day).

The annual outing of the Schumann Club was held yesterday at the camp of one of their members, Mrs. William B. Pierce, at Holbrook's Pond. The members present were Anna Strickland, president of the club; Josephine Wiggins, Harriett Stewart, Margaret Walsh, Mrs. H. L. Jewell, Mrs. J. J. Porter, Maude Fiske, Mrs. W. B. Pierce, Mrs. Ernest Sylvester, Mrs. Jennie E. Joy. J. L. B.

A weekly "Musical Forum" is being conducted by the *Record* of Yonkers, N. Y. The scope of the department is shown by this editor's note: "These columns are at the disposal of the teacher, student and lover of music. All questions relating to music will be answered and suggestions and contributions accepted." The department, as seen in a recent issue, is edited by Frederick A. Taylor.

IF HE REPEATS HIS IMPRESSIVE SUCCESSES OF LAST SEASON (AND HE WILL!)

John Powell

Is certain to be one of the most conspicuous Pianists that the Season 1915-16 will offer.

"Mr. Powell possesses many and large gifts."—
W. J. Henderson, in *New York Sun*

TOUR NOW BOOKING

Management LOUDON CHARLTON
CARNEGIE HALL NEW YORK
STEINWAY PIANO USED



Mrs. Herman Lewis has established her New York Office at 402 Madison Avenue, corner of 47th Street, N. Y. Telephone Murray Hill 2890.

CARYL BENSEL

DRAMATIC SOPRANO
Studio 404 64 East 34th Street
"An unusually brilliant soprano voice, dramatic both in color and delivery . . . sings with understanding and musicianship . . . authority and freedom in her offerings."—*Musical Leader*.

WALLINGFORD RIEGGER

Theory and Composition
Uhlandstrasse 13, Würzburg, Bavaria.
Conductor at the Würzburg Municipal Opera.

"GOD IS SPIRIT"
"CONSIDER THE LILIES"
"JAPANESE LULLABY"
By

GERTRUDE ROSS

Pub. by R. W. HEFFELFINGER, Los Angeles

LAMBERT MURPHY

TENOR

Mr. Murphy will be available for Concert, Oratorio and Recitals during the entire season.
Wolfsohn Musical Bureau, 1 W. 34th St., New York



Emory B. RANDOLPH

Tenor Soloist and Teacher of Successful Artists

will continue teaching during Summer

→ Hear Edison Records ←
200 West 99th Street
Phone Riverside 4747

ALICE

NIELSEN

Prima Donna Soprano
IN SONG RECITALS

Five months Chautauqua tour of South and West begins in April, 1915

Assisted by
EARIL HAVLICEK, violinist
WM. REDDICK, pianist
Personal Management

CHARLES L. WAGNER

Commercial Trust Building
41st Street and Broadway NEW YORK
Steinway Piano used

ELEANOR

McLELLAN

MAKER OF SINGERS

Announces a special Teachers' Course during June and July. Price upon application.
33 West 67th St., New York
Tel. Columbus 6965.

For the Season 1915-16—

MR. VIVIAN GOSNELL

The Distinguished English Bass-Baritone in a tour of song recitals.

Among the few English-speaking singers who really understand the art of lieder singing, Mr. Vivian Gosnell deserves to take a high rank.—*The London Globe*, May 27, 1914.

Concert Direction M. H. Hanson, 437 Fifth Ave., N. Y.



A Successful American Violinist

JACQUES

KASNER

VIOLINIST

THE KASNER STRING QUARTET

Address: Care of MUSICAL AMERICA, 505 5th Avenue, New York

RICHES NO BAR TO MISS NASH'S ARTISTIC CAREER

Young Pianist Proves that Hardships
Are Not Necessary to Round Out
Musicians' Equipment

Frances Nash, pianist, who is to tour the Central States with George Hamlin, has taken a cottage on the Massachusetts coast, where she will pursue her study unmolested and be in readiness for the coming season. The tour will open at Topeka, Kan., on October 28 and will continue till the opening of the opera season, after which time Miss Nash will appear as soloist with several orchestras.

A full page article in the Omaha *Daily News* recently gave voice to the often heard wonderment of Miss Nash's friends, "that the daughter of a multi-millionaire should choose a career that meant constant effort and self-sacrifice." "Here is a young woman who could spend her days in a round of what is known as pleasure," says the article. "She could go to as many dinners, tango teas and bridge gatherings as she chose, and have all she wanted without counting the cost. But Miss Nash chose otherwise."

Carolina White said, "The rich man may go to Heaven, but his daughter may not become a grand opera star." But we now have several brilliant examples of artistic success which did not mature as the result of hardship, but rather were the result of a great love for the art which spoke louder than the love of the world.

Frances Nash says, "Everyone in this world should have some goal. I decided to enter the professional field because in no other way would I hold myself to the highest standard of accomplishment. Inspiration is not sufficient." Miss Nash possesses youth, charm and beauty in a marked degree. She is fond of the modern dance, but next to music her greatest enthusiasm is shown toward children.

After her study in Germany Miss Nash demonstrated her marked gifts to her native city, Omaha, as soloist with the Minneapolis Symphony in the Spring.

Concert Tour for Rosina Van Dyk
Under Annie Friedberg's Management

Rosina Van Dyk, of the Metropolitan Opera Company, known in private life as Mrs. Richard Hageman, wife of the conductor of the Metropolitan Opera

Rain Song By CARL HAHN

Composer of "Tis All That I Can Say, Sleepytown, and other successful songs."

Published by
THE JOHN CHURCH CO.
39 West 32d St. New York

SHANNA CUMMING ORATORIO SOPRANO

—Instruction—

377 Parkside Ave., Flatbush, Brooklyn
Phone 727 Flatbush

WELDON HUNT BARITONE

Teacher of CAROLINA WHITE, Prima Donna
Soprano of Chicago-Philadelphia Opera Co.
Studio, Steinert Building BOSTON, MASS.

EARL CARTWRIGHT BARITONE

Concert, Recital, Oratorio
112 West 47th Street, New York

House, will be heard again in concerts next season, appearing under the management of Annie Friedberg. Mme. Van Dyk will also appear again with the Metropolitan Company, adding new rôles to her repertoire. She will leave for Europe soon on a flying trip, and will return in August to join her husband, who by that time will have returned from the Pacific Coast. They will spend the remainder of the Summer at Lake George.

NEW JERSEY CHORAL PRIZE

Allied Associations Offer \$500 for Work
for Mixed Voices

Five hundred dollars is offered by the Newark, Paterson and Jersey City (N. J.) Music Festival associations for the best composition written for mixed chorus and orchestra with solo parts if desired, on an American subject and by an American composer, to be produced at the Newark, Paterson and Jersey City Music Festivals in the Spring of 1916. It was originally planned to offer three prizes amounting to \$500 in all for three compositions, but it has just been announced that only one prize for the entire amount will be given and that the second and third best will also be produced and published, the composer of each receiving a royalty on the sale of the same. The following are the requirements:

1. Composition must not be over twenty minutes long.
2. Subject must be an American one.
3. The composer must be an American.
4. The composition must be arranged for mixed chorus and orchestra, with solo parts if desired.
5. All compositions submitted must bear a *nom de plume*, and a sealed envelope bearing the composer's *nom de plume* on the outside and the name and address of the composer on the inside must accompany each contribution.
6. The festival management upon the acceptance of a composition shall retain all the rights of said composition.
7. The festival management shall also retain the right to return any and all compositions submitted if in the opinion of the judges they are not found worthy of production.
8. Stamps for the return of composition must accompany each contribution.
9. This contest is open to the musicians of the entire country.
10. The judges will be prominent musicians, the names of whom will be announced later.
11. All compositions must be sent to Thornton W. Allen, business manager, 593 Broad St., Newark, N. J., not later than October 1, 1915.

One of the purposes of opening this contest to all is to create an interest in American choral works. Any additional information regarding the contest may be secured from Mr. Allen at the office of the Newark Music Festival Association, 593 Broad Street, Newark, N. J.

Anne Griffiths presented Mrs. George P. Bassett, Mrs. Richard T. Griffiths, Mrs. Catherine Leech, Clara Huhn and Gomer Jones in a studio recital on Friday evening, June 18, at Pittsburgh, Pa.

MME. BRIDEWELL CARRIE

THE HAYWOOD

SUMMER SESSION. Second Season July 5th to August 14th at Dracut, Mass. near Lowell, Mass. Frederick H. Haywood, Director, Wm. Axt, Asst. Address Haywood Vocal Studios, 59 West 68th St., New York City

OTTO FISCHER HARRY EVANS

Pianist

Baritone

JOINT RECITALS
Management
MR. IRIS
PENDLETON
Wichita,
Kansas

MARIE SUNDELIUS SOPRANO

Exclusive Management, GERTRUDE F. COWEN, 1451 Broadway, New York City

SOUSA TO BE DIRECTOR OF MUSIC AT HIPPODROME

His Entire Band of Sixty-five Pieces
Will Take Place of Orchestra at
the Big Playhouse

John Philip Sousa has been engaged as director of music at the New York Hippodrome for the season beginning next September, according to announcement made last week by Charles B. Dillingham, the new manager of the big playhouse. Sousa's Band of sixty-five pieces will take the place of an orchestra. Although the idea of having a band accompany a theatrical performance is revolutionary, Mr. Dillingham believes that it will provide a better balance of affairs in an auditorium and with a stage of the immense proportions of the Hippodrome.

In addition to accompanying the performances Sousa's Band will give half-hour concerts as part of the entertainment, afternoon and evening. Mr. Sousa will write a Hippodrome March and contribute other pieces of his own, and will give Sunday concerts, at which leading opera singers will be the soloists.

"All America" is the title of the new spectacle which the Hippodrome will produce. It is Mr. Dillingham's idea to make the theater "a national institution" and his choice of the country's most famous bandmaster as director of the music is in line with that conception.

Municipal Band Concerts Innovation in New Haven

NEW HAVEN, CONN., June 28.—This city will inaugurate open-air concerts with its own band on July 5. An appropriation of \$1,500 has been secured from the board of finance and music-loving citizens have raised the balance of the fund necessary. Among those who have worked hard for the movement are Rudolph Steinert, Walter E. Malley, Max Dessauer (who will direct the music), Henry F. English and Col. Rutherford Trowbridge. Six concerts will be given. The programs are to adhere consistently to a high standard. The band will number about seventy and will perform in a specially constructed shell. Col. Trowbridge is chairman of the committee whose members are Park Commissioner John H. Shaw and Messrs. Hauser, Amrhy, Steinert, Verdi, Dessauer and Cowles. Most of the concerts will be given on Sunday afternoons.

Noted Artists for St. Joseph, Mo.

ST. JOSEPH, Mo., June 18.—Mrs. Frances Henry Hill announces the following attractions for her series of four concerts: the Boston Symphony Orchestra, Mme. Melba, Louise Homer, and Mischa Elman.

MARCELLA CRAFT

"Miss Craft is a remarkable artist. Her voice is fresh with the freshness of a child's voice."

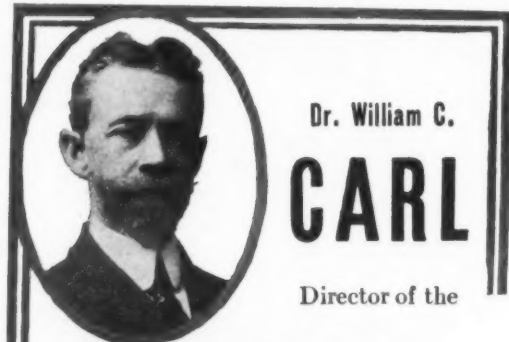
—Felix Borowski in Chicago
Herald, March 23, 1915.

SOPRANO

Royal Opera, Munich

Exclusive Management
Concert Direction
M. H. HANSON

437 Fifth Ave., New York



Dr. William C.

CARL

Director of the

GUILMANT ORGAN SCHOOL

Four Free Scholarships
Examination Oct. 1, 1915.

Students Aided in Securing
Positions

Twenty-five now in prominent
New York Churches

SEND FOR CATALOGUE

44 W. 12th Street, New York

JULIA CLAUSSEN

Mezzo
Soprano

Available Festivals, Concerts, Entire Season 1915-1916. Exclusive Management: ALMA VOEDISCH, 3941 Rokeby St., Chicago

HENRY PARSONS

TENOR

Teatro Rossini, Venice

"A tenor with a voice of ingratiating quality and an appreciation of artistic beauty far beyond the ordinary." H. E. Krehbiel, in the New York Tribune

BOOKING NOW FOR
SEASON 1915-16
CONCERTS—RECITALS

Exclusive Direction:
Musician's Concert Management, Inc.
29 East 48th Street, New York

PIONEER DAYS OF OUR AMERICAN CHURCH MUSIC

Early Psalm Book Adopted After Period of Intense Opposition
—Then Followed Discussion of Proper Rendition, Leading
to Formation of Choirs and Singing Schools—Harrowing
Effect of Fugue, Adopted as "Something Different"

[Second Article]

By HERBERT C. PEABODY

THE Bay Psalm Book was a compilation of psalms prepared in metrical and convenient form by a committee of clergymen to which this task had been assigned. Because of adverse agitation this task was at best onerous and distasteful. The Puritan took his psalms and their accepted tunes seriously, and he was inclined to be somewhat impatient with suggested change or interference. A majority favored this metrical version of the psalms as a solution of their vexing problem and carried their desire into effect, but a substantial minority deprecated such innovation and such "meddling" with the psalms.

The new Psalm Book was an innovation, it was likewise the first book of importance of its kind to be published in the colonies, and because of the innovation and agitation it did not receive a welcome which could be strictly called demonstrative. Too, the familiar ten or twelve tunes had done yeoman service in the past and these were considered by many to possess staying qualities which were not yet to be questioned. Indeed, manifestations appeared in favor of no music at all, hence the new Psalm Book met with considerable opposition.

Ahead of Its Time

So intense was the feeling in some quarters against the employment of music that one church in particular and in Rhode Island announced its disapproval even of psalmody, and for more than a century went its way musicless. At the end of that time, by a small majority vote, a psalm tune was allowed place at the beginning of each service, but even

then this psalm tune was handled roughly, remonstrants remaining outside until the objectionable feature of the service was ended. One can readily see, then, that this compilation of psalms and tunes was a little ahead of its time. The removal of prejudice was slow in operation.

Of course, our Puritan forefathers, in their "misunderstandings" concerning the place in religious meetings to be accorded music, were not lacking in respect and reverence. Indeed, it was because of these attributes that music had been tabooed. As has been said, music represented worldliness and association with intolerable conditions in England from which they had fled, and because they frowned upon worldliness and these associations, music was obliged to accept this fellowship in exile. Progressives among the Puritans recognized the injustice of such an attitude toward music and grew in numbers and strength sufficient gradually to overcome this prejudice. Bold indeed, however, was the introduction of this Bay Psalm Book at a time when acrimony and strife were still bitter and active. The poor Psalm Book was labeled an "abomination" by some and became a subject of heat and fray. The compilers had been clever, however, in having incorporated the original ten or twelve psalm-tunes in this collection. The wedge was in place—and the Bay Psalm Book gradually found general acceptance.

Forbid Women to Sing

Following the final acceptance of the new compilation, discussion over rendition became acute. Some thought that women and the unconverted should not sing even the original tunes, and many

refused to countenance the new tunes as being uninspired and unworthy. The Rev. John Cotton, an influential progressive, stoutly maintained that "all should sing and with 'lively voice'; with liberty for one to sing a psalm written by himself, while the church should respond Amen." Therein were several innovations which set the colonists by the ears but which were eventually adopted.

Solo work, individual work, had not been uncommon heretofore, but the individuals had sung at the same time and in different pitches, and the innovation of having one thing at a time met with general approval. Little attention had been paid to time and tune, and the individual helped himself to his own interpretation, in a convenient key and without relation to science or association in pitch with the voice raised in song alongside. The Puritan was slow to look favorably upon novelty or change, but this one experienced little difficulty in passing the censor and proving its merits in practice.

The innovation, however, which encouraged any enthusiast to write a tune himself was one which should have been referred to a committee of investigation. The double privilege of both writing and singing the tune must surely have rekindled the flames of restriction and exclusion, if nothing more. This is perhaps one reason why the Bay Psalm Book proved incombustible and was finally adopted universally. Its use afforded variety in sufficient quantity to preclude the introduction of much "original" effort or many "insufficient" tunes; it had come to stay. With its successor, the New England Psalm Book, it passed through thirty editions and found acceptance in England and Scottish churches.

Higher Type of Rendition

As has been said, along with the advent of a better grade of music came a demand for a higher type of rendition. Those who could not but who attempted composition and song met with reproof. They who could sing and possessing enthusiasm were invited to assemble at stated periods in rehearsal, the advocates of the "lining out" system were admonished unto silence, and the singers were given title to special seats in the front gallery. The subject of church music was coming into its own, slowly but assuredly!

The interest manifested in these rehearsals led to the formation of choirs, and the formation of choirs naturally led to the introduction of the singing school. The latter was a natural sequence, offering educational advantages of which the colonists had heretofore been deprived. Not that these educational advantages were of great parts or excellence. Men of the colony had had no training in music. There had existed a prejudice against music as a trade as well as an art, and it could account for the absence of real ability among the men who sallied forth to teach the multitude. Crude as it was, however, it was a beginning. Improvement responded to the influence of the singing school, church music took on a higher tone and congregational singing advanced by leaps and bounds. Unfortunately, it leaped and bounded too much and far. The improvement and the enthusiastic interest led to dissatisfaction with the simple psalm-tune and, finally, to its abandonment as being inadequate. A demand arose for the requisition of better music from England. A commendable plan, but one which led straight to catastrophe. This demand called for a contrasting kind of music, a kind which would fit in better with the new enthusiasm and efficiency. Herein was the mistake, a mistake in judgment and selection which gave American church music another severe setback.

Enter William Billings

Enter William Billings, the "founder of American church music." Billings had more enthusiasm than knowledge in music, but he was a real apostle of reform and he did a great deal for New England music; he also did a great deal to New England music. The trouble was that he reformed too much—and this again led to reaction. Enter the "fugue" from England, that musical monstrosity which disrupted pious assemblies and which led to concurrence in the belief that music was a harrowing and questionable subject. In the effort to import music of a higher grade and still avoid the music of the English church, the colonists chose the "fugue" as supplying the demand for something "different." It satisfied the demand—and was surely different.

The fugue was introduced in the church service through its adoption by the singing schools, displacing the earlier and simpler psalm tunes. Its riotous character gave plenty of vent in change and contrast. It made such a profound impression upon William Billings that he burst forth in this fashion: "It has more than twenty times the power of the old

slow tune; each part straining for mastery and victory, the audience entertained and delighted, their minds surpassingly agitated and extremely fluctuated, sometimes declaring for one part, and sometimes for another. O, ecstatic! Rush on, you sons of harmony!"

William should have been taken in hand and calmed. This abnormal situation called for cool heads and reason, and William gave evidence of deficiency in both requisites. In early days those uproarious fugues found recognition as "sacred" music. They were fugue stunts, and the winning singer was the one still in full bloom when the final road was roared. The effort to get away from the music of the past was a highly successful one!

Atrocities in Music

It stretches our powers of imagination some to reconcile this new "music" with a religious service, but church music was heading toward real reform to follow and we can have tolerance for the intervening stages, knowing as we do that the motive underlying the mistake was an honest one. Meanwhile, the fugue held undisputed sway. The conservatives who objected to music of any kind in church except that of the heart stood aghast at these exhibitions of atrocity in music. Bad enough to have the music, thought they, but to add atrocity constituted outrage. The conservatives, therefore, were public benefactors. Their music was the silent kind, but it was a commendable beginning. The fuguing music held popular approval through a long period as "show" music, but the average worshipper could not participate because of its intricacies, and its secular character forbade permanency.

The true hymn tune must be devotional in character, it must also be lyrical. The two constituents must blend—as they do blend in enduring tunes. Uproar is not music, neither is the church the place for uproar or unseemly music. We can concur in the probability that the monstrous fugue was due to the swing of the pendulum away from the sombre, slow psalm tune, but we must deprecate the injury it did, an injury from which church music in this country was a long time recovering. The Episcopalians retained the better class of music of the mother church of England, and, indeed, introduced the organ on this side as well, but the dissenters would have nothing to do with either and stoutly went on their way—of discipline.

The close of the eighteenth century saw much to be desired in the subject of church music. Church music was of little intrinsic value, the fugue wave having submerged what little it did have, and leaving no choice but a return to the former psalm tunes. The fugues had found acceptance as relief from the slow monotony of the past, but their bombastic, secular character tested endurance powers and found them wanting. They also tested the endurance powers of the singers and led to a general acquiescence in singing by proxy, a warning of certain reaction to follow.

Nevin Program Given in Worcester, Mass.

WORCESTER, MASS., June 27.—A Nevin program in song and instrumental numbers attracted a large audience to Adams Square Congregational Church last night. Soloists in the cycle and solo numbers in the first part of the program were Ethel M. Slepper, soprano; Phylliss Dearborn Rogers, contralto; William A. Harris, tenor; Harry E. Donley, bass. C. Arthur Hanson was director of the instrumental quintet and was its first violin. Other players were Clifford Soughton, cello; Charles Mayer, second violin; William Sargent, viola, and Walter H. Rogers, accompanist for soloists and players. R. W. P.

Five Months' Concert Tour for Mme. Homer

The Wolfsohn Musical Bureau authorizes MUSICAL AMERICA to publish a denial of a rumor circulated in the Middle West to the effect that Louise Homer would not fill her concert engagements next season. Mme. Homer will tour from Maine to Colorado, filling engagements during October, November, December, January, and February, and her season will be one of the busiest ever arranged for her.

Greeting and Congratulation

To the Editor of MUSICAL AMERICA:
Just a line of greeting and congratulation on your superb work.

Yours sincerely,

MAX WEIL.

Los Angeles, Cal., June 19, 1915.

THE WITEK-MALKIN TRIO

ANTON WITEK
The Great Bohemian Violin Virtuoso
and Concertmaster of Boston Symphony

MRS. VITA WITEK
Famous Berlin Pianist

JOSEPH MALKIN
Greatest Russian 'Cellist
Solo Cellist of Boston Symphony

Available for Recitals of Solos, Joint and Chamber Music

Represented by MAX O. KUNZE

Symphony Hall, BOSTON, MASS.

BOURSTIN VIOLINIST

Exclusive Management:
HAENSEL & JONES
Aeolian Hall, N. Y.



ROBERT GOTTSCHALK

TENOR

Management Music League of America
ÆOLIAN HALL, NEW YORK

INSTITUTE OF MUSICAL ART

OF THE CITY OF NEW YORK

Frank Damrosch Director. An endowed school of music. The only school of its kind in America. The Operatic Department affiliated with the Metropolitan Opera House. Address, Box 22, 120 Claremont Avenue



EMMA ROBERTS

MEZZO-CONTRALTO

"Rarely has a new singer seemed so thoroughly and seriously trained and so intelligent and serious a practitioner of her training."—H. T. Parker, in The Boston Evening Transcript.

CONCERTS, ORATORIOS and RECITALS

Direction: MUSICIANS' CONCERT MANAGEMENT, Inc.
29 East 48th Street, New York

Mrs.
H.
H.
A.

BEACH

Composer of

"Year's at the Spring"
"The Lotos Isles"
"Ecstasy"
"Suite Francais"

Pianist—Available for Recitals

Sole Direction: M. H. HANSON, 437 Fifth Ave., New York

EXCHANGE OF MUSIC WITH ENGLAND

A Suggestion of Reciprocal Festivals Made in Connection with Joseph Holbrooke's Visit to This Country, and Including a Special Plea for Granville Bantock—"Humility of Greatness" Discovered in Vladimir de Pachmann

London, England, June 28, 1915.

THE dear, delightful Vladimir de Pachmann, who came back to us last week for the first time since the war began, is always—to me—like the late Charles Darwin, a striking example of the humility of greatness. For me his independent nature, absolutely void of pretense or affectation, is as a firm rock in trouble. Some there are who seem to see in his childlike habit of talking to his audiences a touch of charlatanism; but I am convinced that this peculiarity springs from quite other causes. If you watch him narrowly you will see that he beams most and talks most when he is playing best; in other words, he is the first to pat himself on the back, and because of the truth of this self-insight I love him.

It would be futile to tell you that in the course of his confidential asides to his audience last week he said "I can play," and "I love Chopin." Both these are self-evident propositions, and the way he played the G Flat Étude, Op. 25, No. 9, was a lesson in perfect climax,

well worth the noting of every pianist. He worked up entirely for an ethereal and ideal finish so that you completely forgot the rest of the study. It was not much more convincing than the playing of the Quatrième Scherzo (E Major, Op. 54), which is a dull *tour de force* with very few lyrical movements. Exercise in this form is doubtless very good for one, but it's not music—much. At least, it is not the sort of sentimental music that Liszt's "Rêve d'Amour," No. 3, is—a little gem which this prince of pianists played with superb artistry.

On my retreat from the hall I was attacked during my tea half-hour by a Busoni and Rosenthal enthusiast, who point blank asked me if I did not think that Pachmann was a failure from sheer lack of force. It was a hot June afternoon and she was an ardent young lady from Boston via Leipzig and Paris, so I did not proceed to devour her, but merely contented myself with an aphorism I have always cherished since the late Sir W. Q. Orchardson, R. A., told it to me in my Paris-salad days, at a time when Art had a very big A and was mainly a matter of Botticelli and overdue rent days. He said: "When you are as old as I am, my

bon enfant, you will know that it is not the absence of faults but the presence of great qualities which constitute a work of art." That she at once swallowed her tea and fled gave the victory a sense of incompleteness. For instance, I should have liked to tell her that I am so much a lover of music as distinct from an admirer of the adroit manipulator of notes, that certain forceful pianists leave me quite cold. I might also have told her that the Leipzig system may have produced our well-beloved Paderewski, but that I believe that he "arrived" in spite of it. Even then, I fear me, that the best fairy tales have always come from beyond the Rhine. Possibly, however, I am looking at this through a blood-stained mist in which I see only a noble nation gone astray.

De Pachmann as Critic

I suppose I might have told her many other things—if she had only stopped. Thus are words of great price dependent upon the caprices of a mere miss. Of course, I know it is rank heresy, especially on your side of the Atlantic, to question the be-all and end-all of Leschetizky and the Leipzig school, but can-

didly I am either getting old or the long-assaulted drums of my ears are becoming tender, but I must confess that the *suaviter in modo* has more charm for me than the *fortiter in re*. I might also have told her that I had been reminded only that morning of de Pachmann's delightfully appreciative attitude toward other pianists. I am reminded that de Pachmann holds no present-day pianist—with one possible exception—in higher esteem than Godowsky. "Rosenthal," he once said, "is a good executant, but, in my opinion, Godowsky is the best exponent of modern technique; and he has been known on another occasion to say that Rubinstein was somewhat monotonous in his performances because he had no fairy touch. "But," he added, "I only wish I had his force and power." Liszt to him was the greatest of all pianists and he plays him with an excess of insight and sympathy almost, wastes himself on him sometimes, it seems to me; but, then, I am only talking of the Abbé as a composer. As a pianist "he was alone on a mountain top and nobody has yet been able to approach him."

The same paper which gave me these pleasant reminders of de Pachmann's productivities, the *Daily Telegraph*, indulged the day before in some somewhat minced ideas upon the London scheme so far as it has progressed, which should remind us all, I suppose, that it is almost over before it appears to have begun. Have you caught it that way over there? Still it has been a very pleasant season and none the worse for being less strenuous than usual. By that I mean

[Continued on next page]

MUSICIANS' DIRECTORY

LILLIAN ABELL TEACHER OF PIANO
Pupil of Harold Bauer
Teacher of Piano at Graham School, N. Y.
Studio, 128 W. 11th St., New York. Tel. 661 Chelsea
The American Institute of Applied Music
Special Summer Session June 21 to July 30.
30th season begins Sept. 29.
212 West 59th Street, New York City

THE ARENS VOCAL STUDIO
308 West 56th Street, New York
"BEL CANTO" in all its Branches
Fall Term begins October 1st
Send 12c. for Booklet: "My Vocal Method."

Mme. ELLA BACKUS-BEHR Teacher of Piano
and Voice
Teacher of Merle Tillotson Alcock, contralto and
Bechtel Alcock, tenor—Refers to Mme. Louise Homer
Applications made at 4 West 91st St., N. Y. Tel. 9689 River

EMANUEL BALABAN
PIANIST—ACCOMPANIST
2065 Ryer Ave., Bronx, N. Y. C. Tel. 742 Fordham.

GUSTAV L. BECKER Condensed Summer
Course for Pianists and
Teachers. (June and July)
Scientific and artistic technique. Co-ordinated study of Ear-training,
Sight-reading, Analysis, Interpretation, Memorizing,
etc. STEINWAY HALL, NEW YORK

ALEXANDER BERNE PIANOFORTE
INSTRUCTION
(For Six Seasons Pupil of Rafael Joseffy.)
Metropolitan Opera House Bldg., Room 26, Fridays.
847 Broad St., Newark, Mondays to Thursdays.

FREDERIC D. BLAUVELT Vocal Instruction
TENOR
Concert Victor Maurel Method Recital
Tel. Orange 1678R 115 Park Ave., East Orange, N. J.

FLORENCE BJORNSTADE
PIANO INSTRUCTION
Classes in Theory and History of Music, 80 W.
94th St., New York City. Tel. 8799 Riverside.

WALTER L. BOGERT
President National Association Teachers of Singing.
1915. President N. Y. State Music Teachers' Association,
1913. Teacher of Singing, 114 West 72nd
Street, New York City. (Tuesdays and Fridays.)
Mrs. HENRY SMOCK Miss SUSAN S.
Positive Expert Coach- ing, Diction &
Breath Control, ing, Repertoire in
Perfect all languages.
Placing. VOCAL STUDIOS.
57 West 58th St., NEW YORK.
Pouch Gallery, Bklyn., Tues. and Fri.

GIUSEPPE CAMPANARI
BARITONE Teacher of Singing
STUDIO, 668 WEST END AVE., NEW YORK
By appointment only

JEANNETTE CAZEAUX
FRENCH DICTION FOR SINGERS
114 W. 72nd Street, New York

FABRI COLLEGIUM EMMA HOWE FABRI
Director
248 WEST 72d STREET
Telephone Columbus 1894
VOICE, PIANO, VIOLIN, LANGUAGES

ELIZABETH CLARK-SLEIGHT
817 WEST END AVENUE, NEW YORK
Telephone 9180 Riverside

MARTHE CLODIUS
Dramatic Soprano. Concert and Instruction. Special-
ist in French and German diction. Spe-
cialist in French and German diction.
148 W. 72nd St., New York. Tel. 2625 Columbus.

W. RALPH COX
TEACHER OF SINGING.
Studio: 31 Metropolitan Opera House,
1425 Broadway, New York.

ROSS DAVID VOICE BUILDING
49 West 85th St. Tel. Conn.
New York

MARY HISSEM DE MOSS SOPRANO
Address, personally, 106 West 90th Street, New York
Telephone, 3552 River.

WILLIAM J. FALK
TEACHER OF SINGING
Address, 292 W. 92d Street New York
Telephone: 6919 Riverside

JESSIE G. FENNER
Mezzo-Soprano—Teacher of Singing
Metropolitan Opera House, New York
Telephone 1274 Bryant

M. E. FLORIO TEACHER OF SINGING
A Grand Opera Tenor, of La Scala, Milan.
SPECIALIST OF SCIENTIFIC TONE PLACING
and Art of Bel Canto. Pupils trained for opera,
concert and church. 177 West 88th St., N. Y.

HARRY GILBERT ACCOMPANIST
415 West 57th Street, New York
Telephone 3037 Columbus.

SUE HARVARD SOPRANO
Concert—Oratorio—Recital
5978 Alder Street, Pittsburgh, Pa.

H. R. HUMPHRIES Conductor of New York
Banks' Glee Club.
Teacher of VOICE PRODUCTION AND THE
ART OF SINGING.
Pupils prepared for Church, Concert, and Oratorio.
Schuyler Arms, 307 West 98th St., New York.

MINNA KAUFMANN
VOCAL INSTRUCTION—Lehmann Methods
CONCERTS and RECITALS
HOLLY, Secretary. Studio, 866-867 Carnegie Hall, New York

SERGEI KLIBANSKY TEACHER OF
SINGING
8 years' leading instructor Stern Conservatory, Ber-
lin; 3 years Institute of Musical Art, New York.
Studios: 212 W. 59th St., New York

MARIE STONE LANGSTON
CONTRALTO—Oratorio—Concert—Recitals
Address: 3301 Hamilton Street, Philadelphia

Dr. FRANKLIN LAWSON, Tenor
VOICE SPECIALIST
Aeolian Hall Tel. 6244 Bryant. New York

WASSILI LEPS
AND HIS ORCHESTRA.
Willow Grove, Summer 1915. Other engagements
booking. Address The Powelton, Philadelphia.

ISIDOR LUCKSTONE
TEACHER OF SINGING
153 West 76th St. New York
Telephone, 7493 Schuyler.

FLORENCE E. H. MARVIN TEACHER
OF SINGING
New York Studio: 133 East 34th Street
Brooklyn Studio: 75 Willow Street
Refers by permission to Dr. Holbrook Curtis and Riccardo Martin

ANNE McDONOUGH DIRECTOR OF
THE CHORAL UNION
OF PHILADELPHIA
A Sight Singing Method for Choral Classes, 75c.
1706 Chestnut St., Philadelphia.

FLORENCE McMILLAN
COACH—ACCOMPANIST
226 W. 129th St., New York
Tel. 4870 Morningside

FRANCIS MOORE PIANIST
On Tour with Maud Powell
701 W. 179th St., New York. Tel. Audubon 3910

MRS. LAURA E. MORRILL
SCIENTIFIC VOICE CULTURE—Studio:
Aeolian Hall, West 42nd Street, New York

MRS. WM. S. NELSON TEACHER OF
SINGING
14 E. 43d St., N. Y. Tuesdays, Fridays and Wed.
Mornings. Mondays and Thursdays, 29 Chelsea
Place, East Orange, N. J.

CARLO NICOSIA Formerly Musical Director
at the Hammerstein and
Century Opera Houses. Coaching for Opera in
French, Italian and English. Address 5 W. 65th
St., near Central Park West, New York.

LILLIAN SHERWOOD NEWKIRK
TEACHER OF SINGING
Wed and Sat., 1425 Broadway, New York.
Mail Address: 11 Morgan Ave., Norwalk, Conn.

PHILADELPHIA CONSERVATORY OF MUSIC
Managing Directors: D. Hendrik Ezerman, H.
van den Beemt, W. LeRoy Fraim.
Fuller Building, 10 South 18th St., PHILADELPHIA

ANNA WARE POOLE Composer
of
"Love in a Look," song for Soprano or Tenor,
Oyama-Loga March, an oriental intermezzo for the
piano. These pieces can be ordered from Denton,
Cottier and Daniels, Buffalo, N. Y.

IRVIN F. RANDOLPH PIANOFORTE
INSTRUCTION
Studios: Newark, N. J. New York
Address: 19 Columbia Ave., Newark, N. J.

WILLIAM REDDICK PIANIST
ACCOMPANIST
Now on Tour with Alice Nielsen.
Hotel Wellington, 56th St. and 7th Ave., New York

LOUISE RING Instruction in Singing. Tone
Building, interpretation, reper-
toire. Lyric diction in French, German, English,
Italian. Special courses for restoring injured
voices. Circulars on application.
Studio, 53 East 34th St., New York Tel. 2229 Williamsburg

CARL M. ROEDER TEACHER OF PIANO
Studio: 607-608 Carnegie Hall, N. Y. Phone: 1350 Columbus
Residence: 423 East 140th St., N. Y.
Phone: 940 W. Melrose

STAHLSCHEIDT
All branches of voice production for the singing or
speaking artist
257 West 86th Street, New York. Tel. 5910 Schuyler

MR. and MRS. EDMUND SEVERN
VOICE, VIOLIN, PIANO, THEORY
131 West 56th St. Phone Circle 440

GEORGE E. SHEA OF PARIS
Summer Course in Singing. Booklet upon request.
503 Carnegie Hall (call Tuesday and Friday, 10-12)
and at 20 W. North St., Stamford, Conn.

LUDWIG SCHMITT-FABRI
CONDUCTOR AND VOICE SPECIALIST.
1414 Arch Street, Philadelphia, Pa., and 16 So
Pennsylvania Avenue, Atlantic City.

G. HOWARD SCOTT ACCOMPANIST
and COACH.
260 West 57th Street New York
Telephone: Circle 2680.

MARY PATTERSON SHELTON
PIANIST—ACCOMPANIST
111 Montague St., B'klyn. Tel. Main 237 party M

HERBERT FOSTER SPRAGUE
Organist and Choir Master, Trinity Church.
ORGAN RECITALS.
Address, Trinity Parish House, Toledo, O.

HENRY GORDON THUNDER CONDUCTOR
The Choral Society of Philadelphia
The Fortnightly Club of Philadelphia
VOICE. 10 S. 18th St., Philadelphia.

ARTHUR TREGINA PIANO HARMONY
INSTRUMENTATION
105 Eighth Street, S. E. WASHINGTON, D.C.
Phone Lincoln 3636

VAN YORX, THEO. TENOR
STUDIOS: 21 WEST 38th STREET, NEW YORK
3701 Greeley
The Van Yorx Studios will remain open this
Summer.

VIRGIL PIANO CONSERVATORY
Mrs. A. M. Virgil, Director,
42 West 76th St., New York

CLAUDE WARFORD
TENOR and TEACHER
Metropolitan Opera House, 1425 Broadway, N. Y.
Telephone, Bryant 1274.

EDWIN WICKENHOEFER VIOLINIST
INSTRUCTOR Von Ende School of Music
STUDIOS: 847 Broad St., Newark, N. J.
39 Cottage St., South Orange, N. J.

ZIEGLER INSTITUTE of Normal Singing
MME. ANNA E. ZIEGLER, Director.
Metropolitan Opera House, New York.
1425 Broadway. Tel., Bryant 5554.

EXCHANGE OF MUSIC WITH ENGLAND

(Continued from page 24)

that I have not had to sit by and see so many hopes blighted as is usually the case, for the majority of the concerts given by individuals this year have been either by confirmed favorites or by distressed aliens—and the public seems to like both. For myself, with nearly every artist I know very hard hit, I am beginning to be submerged by the avalanche of charity concerts that are given in aid of extra-territorial sufferers and only hope that the success of our world-record mammoth war loan will not take away every fraction of art patronage that was left in the country for the home product.

The *Daily Telegraph* writer to whom I have just referred tells us with a true instinct for the traditions of his paper's journalese that concerts have been "in point of number" more or less as the "sands on the sea shore," which, of course, is tommy-nonsense. They haven't been even as plentiful "more or less" as the sands in a solitary fire extinguishing bucket; but where Mr. Legge expects to find "sands" except on the seashore defies even my limited comprehension. Apart from the journalese, however, the facts are more than doubtful and concerts have been few.

Opera Season Finally Abandoned

We are arriving next Saturday, however, at the end of the season of promenade concerts projected by Thomas Beecham and Landon Ronald at the Royal Albert Hall, which has been artistically fine and financially "not so bad," they tell me; but the season of opera attempted with inadequate means and insufficient preparation at the London Opera House has been finally abandoned. An attempt to resuscitate it was made by J. T. Grein, the London representative of a Dutch merchant house, but even he had to acknowledge the wild-cat nature of the venture. He is a writer on the drama during the intervals of commerce and ten years ago was a very pro-Ibsen Ibsenite, but his appeal to friends to find him fifteen hundred pounds wherewith to revive the opera season for ten days fell flat, as it deserved to do. He is, apparently a very prosperous Dutch merchant (in these "neutral" times) and knows nothing about opera; so that it is just as well that we were spared the spectacle of a further amateur attempt to give us what we don't want. So once again the attractive-looking opera house which your countryman gave us has to confess to failure. It's a pity, but as one of the committee of the Society for Music in War Time, I can tell of some much worse misadventures—and so could you.

Not that you must imagine that we are either down-hearted or defeated in musical matters, for the basic principles of art remain very much where Pythagoras, or even Schopenhauer placed them, and our young school of composers is more virile and productive than ever. Joseph Holbrooke in a letter to me, in which he says he sails for America in a few days for the production of his dance-drama, tells me also that he hopes to arouse among you a strong interest in British music. Hope he will, for I think you know much too little about our really strong modern school; but you will probably find him something of a firebrand, and must not believe everything he says about the neglect of our native music by

our own race. It will be a really fine thing one of these days in the halcyon future to arrange for an interchange musical festival in which British music is exchanged—as it were—for American music. We must not forget this, and one of our trump cards will be Granville Bantock (not Granville Barker, whom, I am proud to see, you have taken so closely to your hearts).

The Music of Bantock

Bantock is not only all-British, the son of an Edinburgh M.D., but his music is unquestionably fine and distinctive, and owes not a little, I think, to Frederick Corder, father of all those who kick over the traces of the conventional. Under his hand, his musical powers soon pressed on to spring's awakening. "Satan in Hell" seems an alarming subject for a young musician until we console ourselves with the reflection that it is Milton's splendid *Daemon*, no less a one, that was courted. "Where are we now, sir?" said Sir Alexander Mackenzie in the toils of a later rehearsal of this same work—"In Hell, sir!" came the cheerful and appropriate reply; but since that Granville Bantock has been in (musical) clover, and mainly in Birmingham.

He has arrived in modesty and in splendor, for his is one of those minds that from the very beginning builds big, strives after the colossal, yearns after the infinite. Hence we find him projecting twenty-four symphonic poems in Southey's "Kehama," six Egyptian dramas, and similar big groups of works, which would seem to demand three lives to complete. Time happily said twenty-four fiddlesticks to Southey's "Kehama" and limited that labor to the completion of two Oriental scenes, although some fourteen were either sketched or far advanced.

Of course, England is prodigiously different to Bantock in a general way, but the cantata "The Fireworshippers" and the "Rameses II" suite have probably penetrated to you, or, if they have not they ought to. And his masterwork, "Omar Khayyam," which our own Fitzgerald has made so large a part of our English language, is now almost a household word among English concert-goers. Its extraordinary power, passion, variety, sustained interest, and above all its intense humanity (so to speak), make it one of the triumphs of musical art during our time; and his daring "Vanity of Varieties"—well, may I ask you, in the words of the bland storekeeper, to give them a trial? WALLACE L. CROWDY.

Early Season Engagements for Harold Bauer

Harold Bauer, the pianist, who is now in Seal Harbor, Me., where he will spend the Summer, will resume his concert activities early in the Fall, his tour opening with appearances as soloist of the Worcester Festival, October 7. On October 15 Mr. Bauer will play in Sewickley, Pa., and the following day in Pittsburgh. On October 19 he will fill an engagement in Evanston and then return East for his first New York recital on the 23rd. Other engagements already booked for the weeks immediately following include appearances in Rochester, Grand Rapids, Boston, St. Louis, Omaha, Springfield, Indianapolis, Chicago, Grinnell, Louisville, Columbus and Cleveland.



IN THE
Stieff
Petite Grand

is combined 73 years' experience and scientific research in all lines of piano building, representing the highest degree of perfection in tone, quality, finish and workmanship.

When you have purchased a Stieff Piano, you have the satisfaction of knowing that you have the best your money could buy.

The superiority of the Stieff Piano is not a claim, but a reality.

Chas. M. Stieff
9 N. Liberty St. Baltimore, Md.

JEANNE WOOLFORD'S TOUR

American Contralto Booked for Maine Festival and Other Concerts



Photo by Aimé Dupont
Jeanne Woolford, the Popular American Contralto

Jeanne Woolford, the American contralto, has been booked by her manager, Antonia Sawyer, for a number of engagements next season, among them the Maine Festival, October 9-13. Besides being American-born, Mrs. Woolford has been trained solely in this country, having received most of her training under the tutelage of Adelin Fermin, the prominent vocal instructor, formerly of New York, but now located in Baltimore, and having later coached in New York with Mme. Anna E. Ziegler and Louis Koemmenich, studying German *lieder* with the former and oratorio with the latter.

During the season just past Mrs. Woolford appeared with success in many concerts and recitals where she gained the praise of both public and press. At present she is contralto soloist and choir

director at the Madison Avenue M. E. Church, and soloist at the Madison Avenue Temple, Baltimore, which is her home city.

Schelling to Play with Denver and Minneapolis Orchestras

Maximilian Elser, Jr., general representative of the Booking and Promoting Corporation, and Ernest Schelling's personal manager, has returned from a western booking trip. He has made several more important engagements for the American pianist. The latest additions to Schelling's orchestral dates is an engagement with the Minneapolis Symphony Orchestra at Minneapolis. Manager Slack of the Denver Symphony is also to have Mr. Schelling for both Denver and Colorado Springs on the pianist's way to the coast. An important club booking just added to Schelling's route is one with the Monday Musical Club of Youngstown.

HARRISON
KELLER

VIOLIN

and

STEWART
WILLE

PIANO

in

SONATA RECITALS

For Violin and Piano

Season 1915-16

Classic and Modern Sonatas

(Franck, d'Indy, Sjögren, Lazzari, Carpenter.)

Inquiries to Secretary

69 Hammond Street, Chestnut Hill
Boston, Mass.

Season 1915-'16

BISPHAM
AS
BEETHOVEN

in the one-act play
"ADELAÏDE"

supported by a

SPECIALLY SELECTED COMPANY

Part II

BISPHAM AND COMPANY

in a

Miscellaneous Musical Programme

"THE REHEARSAL"

Management: R. E. Johnston, 1451 Broadway, New York



MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Propaganda Against the Voice Faker To the Editor of MUSICAL AMERICA:

There is a prevailing notion among those who write of the voice and voice teachers that the standardization of voice production is an impossibility. This notion is based upon the idea that no two voice teachers can agree upon the "vital points" (fundamental principles) upon which this subject is based. Such is the burden of the song which Mr. Herbert Pembroke sings in his letter appearing in the "Open Forum" of June 26. He bases his conclusions upon two illustrations, which he cites as follows:

"Every specialist I have been to for advice or study differs from his colleagues in many vital points. One eminent teacher told me that the head voice should begin above D, that from that tone upward the breath control goes straight into the nasal passage, consequently the tone is only in the nasal passage, and all the vowel sounds in this part of the voice must be neutralized and not sung in their pure form. Another excellent teacher tells me that if the singer focuses the tone neutrally in a certain spot, the head voice takes care of itself, the breath passes through the mouth, not the nose, and the vowels must remain pure."

The things mentioned in this letter are not "vital points" in voice production. In fact, they have nothing whatever to do with it. They are mere fads and fancies or products of the undisciplined imagination. This we term ignorance. Fortunately the science of voice production is based upon facts which have been demonstrated to the satisfaction of all thinking people. This we term knowledge. Ignorance cannot be standardized. Knowledge can.

The mind of the vocal teacher works in much the same way as that of the doctor, the lawyer, and the business man. Give the voice teachers demonstrable facts and they will agree. Give them fads and fancies and they will disagree. These statements apply with equal force to the doctor, the lawyer, and the business man. Give the voice teachers fundamental facts and their minds will act as normally as the minds of any other class. This was demonstrated at the last meeting of the New York State Music Teachers' Association. Thirty-four statements of fundamental facts were unanimously adopted by upward of 100 voice teachers in less than four hours.

This proves that standardization is not an impossibility, but a fact. There are just as keen minds in the vocal profession as there are in any other. This conviction was forced upon me at the recent meeting, when I had to stand the fire of their cross-examination while these fundamental principles were discussed. The difficulty in the past has been that the minds of the vocal teachers have been fed upon fads and fancies and these were largely of foreign origin.

As I understand it, your propaganda purposes not only to establish the musical independence of the United States but to eliminate the faker. The fact of the matter is that this process of elimination is the chief factor in independence. The prime object of this article is to show just how this propaganda has helped to establish standards and thus eliminate fakers. It has given the voice teachers the idea of independence by the adoption of fundamental facts as the basis of their work. They thus break away from the fakers and faddists. It has also given them the courage to do

this. The idea and the courage were both essential. A great stride has thus been made toward the independence of our voice teachers. This is demonstrated by an event which occurred at the convention.

A personal representative and for some years the assistant of probably the leading teacher abroad gave us a very full and clear account of the method practised by this teacher. His description was so clear that his meaning could not be misunderstood. Demonstrations by his students showed that he practised what he preached. What this speaker advocated and practised as the right action of the voice mechanism was unanimously adopted by the convention as interference (wrong action). This is the best possible illustration of the independence of our voice teachers. Any one who tells us, as one of the speakers at this convention did, that "for certain effects the soft palate must be placed against the face" is a faker because he is trying to have us accept as a truth what is an impossibility.

Any one who talks about "head tones," "focus of tone," "neutralized or pure vowels," or defines the voice as breath is not a voice specialist, but a voice faker. I do not believe that legislation is the most efficient way, or even necessary to eliminate the fake voice teacher. If every voice student would make himself familiar with the standards, the adoption of which by the N. Y. S. M. T. A. was made possible by your propaganda, and judge the teacher's work by these fundamental facts, the faker would disappear from lack of support.

In his admirable speech at the banquet, Mr. Gardner Lamson said: "I have been delighted to see how my vocal colleagues have been thinking and how high the quality of that thinking is. Oneness of purpose is moving our branch of the profession. Let the good work go on." The good work will go on and, because of the quality of their thinking, our voice teachers will not only be independent but will lead the world. In a few years the foreigner must come to us if he wishes to keep pace with the great movement which is already well begun in America. With such tangible results already achieved, each one of us should be encouraged to put his shoulder to the wheel and help push your propaganda for the establishment of true standards as a basis for our independence, and the consequent elimination of the faker and the charlatan. Long life to Mr. Freund and his propaganda!

FLOYD S. MUCKEY.

New York, June 30, 1915.

Booster Club Prize Contest Soon to Be Decided

To the Editor of MUSICAL AMERICA:

Will you kindly tell me if the prize of \$2,000 offered some time ago by the Booster Club of Southern California, for a song embodying the spirit of California, has ever been awarded.

Yours very truly,

RUSSELL S. GILBERT.

Orange, N. J., June 21, 1915.

[It has recently been announced that the judges, Messrs. Tandler, Gottschalk and Hastings, have eliminated all but fourteen of the 900 compositions submitted. The prize winner will soon be made known and details published in MUSICAL AMERICA.—Editor, MUSICAL AMERICA.]

Oscar Gareissen's Service in Musical Uplift of Sing Sing

To the Editor of MUSICAL AMERICA:

The article by Mr. Farwell which appeared in MUSICAL AMERICA a few weeks ago, describing the efforts toward musical development of the inmates of Sing

Sing, was of interest to those who look kindly on social work in the prison.

I was sorry to notice that a typographical error escaped the notice of the proofreader of the article, which therefore failed to reveal to the readers thereof the correct name of the man who so generously volunteers his time and service for the musical uplift of Sing Singers in chorus work, as Oscar Gareissen.

Very truly yours,

LULU JEAN WILE.

Rochester, N. Y., June 29, 1915.

Disputes Cyril Scott's Color Table

To the Editor of MUSICAL AMERICA:

In a recent issue you published a letter from Cyril Scott, in which he gives a table of the color-equivalents of the various notes of the musical scale. Mr. Scott's table, which he claims is absolute, runs as follows:

C—Red.
D—Orange.
E—Yellow.
F—Green.
G—Blue.
A—Indigo.
B—Violet.

I am forced to believe, after a careful examination of the foregoing table, that Mr. Scott has been the victim of an amazing fit of absentmindedness on the part of your linotyper; for it is hardly necessary for me to point out that the table should properly read:

C—Violet.
D—Indigo.
E—Blue.
F—Green.
G—Yellow.
H—
I beg your pardon—
A—Orange.
B—Red.

If it should transpire that Mr. Scott has been correctly quoted, and the first table really represents his true opinion upon this important subject, then I can only say, regretfully but firmly, that Mr. Scott is wrong. A random example is all that is necessary to prove it.

Let us take, say, the introduction to the opening scene of "Das Rheingold." Here is music that is supposed to describe or characterize the depths of the river Rhine. What key is it in? E flat major—136 bars on the tonic triad. Now look at Mr. Scott's table. According to that, the music would be dark yellow. According to my table, on the other hand, it would be dark blue. Now, I'll leave it to anybody to decide which of us is right. Who ever saw a river that was yellow on the inside? Of course a few rivers, especially near cities, are yellow on top; but that's mud or sewage, and doesn't count.

No! Any normal, reasonable and sanitary river is blue, both on top and inside. If you don't believe it, gets into any river, stay there five or six hours and see what color you are when you come out!

I could continue for many pages, proving the inferiority of Mr. Scott's table and the excellence of my own—in fact, I would if I were getting space rates for this letter—but I do not believe it necessary. Of course if Mr. Scott—or anyone else—is still unconvinced I shall be only too happy to have him prove to me that my table isn't just as good as his, besides being easier to remember.

Very respectfully,

DEEMS TAYLOR.

New York, July 2, 1915.

Mephisto Appeals to the Imagination

To the Editor of MUSICAL AMERICA.

In enclose check for renewal of my subscription, for I should miss the weekly stimulus of your columns, particularly

those of the genial Mephisto, the mystery of whose identity, no less than his words of wit and wisdom, appeal to the imagination of his readers. May he wield his fearless and trenchant pen in the cause of musical art for many years to come. His championship of Margaret Wilson and Harriet Ware was fine, and no doubt won their highest gratitude and appreciation.

Very truly yours,
MARGARET HOBERT.

New York, June 23, 1915.

A CASALS-RUEGGGER REUNION

Noted 'Cellists Meet in Cleveland and Discuss Musical Changes

One of Pablo Casals' warmest admirers is Elsa Ruegger, the Belgian 'cellist, and Casals and Miss Ruegger have been friends since the days they studied together in Brussels. The distinguished Spaniard had an opportunity to renew the friendship recently when he played in Cleveland, where Miss Ruegger now lives. So overjoyed was he at seeing her that a twenty-four hour change was made in his traveling schedule and a whole day spent in the revival of old associations and discussion of the changes in the musical world since their last concert tour together twelve years ago.

Some years ago on a short tour in which Casals and Miss Ruegger participated Casals opened the program one evening without having read his letters. Miss Ruegger, who followed, returned to the green room to find him pale and haggard. Handing her one of the letters she read of the sudden death of his favorite pupil. "Can you go on," she asked sympathetically? No word was given in response, but Casals picked up his 'cello and with tears rolling down his cheeks sat before the audience, playing Schumann's "Abendlied" as a man truly inspired. The audience did not understand the tears but marveled at the beauty of the performance. The 'cellist, now in Europe, will return to America early in the fall, opening his tour in Canada.

The term "quack," as applied to impostors in the musical world, seems strangely appropriate, says the New York Tribune. Gardner Lamson would like to see them driven out of his profession, saying: "Improper instruction in vocal music has in a great number of cases known to us resulted in serious illness and many persons have become invalids." We on the other side of the footlights can testify eloquently to the truth of his observation.

KATHRYN GUNN VIOLINIST PLATT



Englewood Press:

"Kathryn Platt Gunn, who played some solo numbers, aroused admiring surprise by her finished technique as well as by her deeply emotional interpretations."

For Concerts and Recitals
Address
930 Lincoln Place, Brooklyn

JOHN

McCormack

In America Entire Season 1914-15

EDWIN SCHNEIDER, Accompanist

Always and only under Personal Management of
Charles L. Wagner, 1451 Broadway, N. Y.
Steinway Piano Used



ADELAIDE FISCHER SOPRANO

Unanimous praise from 14 New York City papers after recital of Jan. 11, 1915, at Aeolian Hall. Booklet of Criticisms from her personal representative, John H. Livingston, Jr., 389 Fifth Ave., or WOLFSOHN MUSICAL BUREAU, 1 West 34th St., New York City

ARTHUR

SHATTUCK

PIANIST Trans-Continental Tour 1915-1916

Steinway Piano

MARGARET RICE, Sec'y, 325 Oakland Ave., Milwaukee

FRANK ORMSBY, Tenor

180 CLAREMONT AVE.

NEW YORK
Tel. 4773 Morning

FINAL CONCERTS OF FORT WORTH SEASON

**Stirring Singing by Harmony Club
—New Song Cycle Heard—A
"Messiah" Performance**

FORT WORTH, TEX., June 26.—Three important musical events mark the closing of Fort Worth's musical season. The final concert of the Harmony Club was given the last of May, and was conspicuous for the good work of the chorus of women's voices numbering about seventy. Carl Venth, well known composer and director, was mainly responsible for the artistic performance, and hearty congratulations were accorded him after the singing of Matthews's cantata, "The Slave's Dream."

Dorothy Echols, pupil of George Simpson, played the Grieg Piano Concerto brilliantly. The club was assisted by W. D. Smith, tenor, and Frank Agar, bass, and both sang in excellent style. The concert was the best ever given by a local women's chorus and reflects great credit on Mr. Venth and Mrs. J. S. Lyons, the club's energetic president.

Mrs. F. L. Jaccard entertained the Euterpean Club with an afternoon musicale. A new song suite entitled "A Flower Wreath" was produced. Mrs. Jaccard wrote the words and Mr. Marsh the music. There are eight numbers, three solos, three trios, one duet and intermezzo for piano. The work is distinctly melodious and grateful to sing. The composer was at the piano. A large number of music lovers attended and enthusiasm ran high, several numbers being repeated three times. Special mention must be made of the trio, "Ferns," and the three solos, "Forget-me-nots," for contralto, sung by Mrs. Dan Brown; "Daisies," for soprano, sung by Mrs. R. L. Kinnaird, and "Roses," for mezzo-soprano, sung by Mrs. Holt Hubbard. A word of appreciation is also due to the piano interlude, "Sea Mosses," charmingly played by the composer.

The Fort Worth Choral Society, with a chorus of one hundred voices, sang Handel's "Messiah." The soloists were Mrs. Helen Fauts Cahoon, soprano; Mrs. Lucile Bennett, contralto; W. A. Jones, tenor, and Frank Agar. The solos were all finely sung. Joseph Rosenfeld conducted and was assisted by W. J. Marsh, the English organist, and an orchestra of thirty-five pieces. For the excellent

FRANCES NASH PIANIST

Management: Evelyn Hopper
2589 Spaulding St. Omaha, Nebr.



D. O. U. G. L. S. POWELL
Teacher of Singing
TONE SPECIALIST
Correct Breathing, Voice Building,
and Coaching in Oratorio,
Concert and Opera Repertoire.
VOICE TRIAL FREE
Studios
244 Riverside Drive
Cor. 97th St., New York
Phone River 913

PAUL DUFALT TENOR

Address, 339 W. 23rd St., New York City
Telephone 7731 Chelsea

RUTH DEYO Pianist

TOURING AMERICA
SEASON 1914-1915

Address, care of Musical America,
505 5th Ave., New York

ERNEST CARTER Composer-Conductor

Residence Studio, 150 West 58th Street
Telephone 2499 Columbus New York

VAN DER VEER REED MILLER

MEZZO-CONTRALTO TENOR
ORATORIO — CONCERTS — RECITALS

INDIVIDUALLY AND JOINTLY
LOUDON CHARLTON,

Carnegie Hall, New York

YOUTHFUL PIANISTS AND VIOLINISTS EXCITE ENTHUSIASM IN MINNEAPOLIS



Meyer-Tenbroeck Graduates in Violin and Piano Gathered for Their Minneapolis Recital. In the Group Are the Heads of the Institution: No. 1, Marie Meyer-Tenbroeck, Pianist, and, No. 2, Otto Meyer, Violinist

MINNEAPOLIS, June 26.—The musical enthusiasm of Minneapolis was exemplified in the recital by Meyer-Tenbroeck graduates in violin and piano in the Unitarian Church. The church

was filled to overflowing and lively enthusiasm prevailed. A picture taken at the close of the program shows the participants and other pupils of the school. Those appearing on the program were

Misses Beegle, Walsbren, McCullach, Cole, Belanger, Bateman, May, Nichols, Ackerslund, Person, Brown, Bernard, Johansen, Mrs. Hutchinson and Messrs. Extrom and Heizer. F. L. C. B.

performance, much credit is due Mr. Marsh, whose splendid work during the long months of preparation was fully reflected in the complete understanding of the music displayed by the chorus.
(MRS.) J. F. ROACH.

SPRINGFIELD CHAMBER SERIES

Movement to Create Greater Interest in That Form of Music

SPRINGFIELD, MASS., June 24.—There is a desire to create in Springfield a greater interest in chamber music, and accordingly a series of chamber concerts is to be given at the Woman's Club House, beginning October 20. In the first concert the artists will be Henry Eickheim, violinist; Mr. Warnke, 'cellist, and Buchanan Charles, pianist, of Boston.

The second concert, November 20, will be a recital by Mme. Antoinette Szumowska; the third concert, January 15, a sonata recital by Mr. Eickheim and Mr. Charles; the fourth, February 16, a string quartet concert with Messrs. Eickheim, Theodorowicz, Féir and Warnke. This series will be given at \$2.50 a season ticket.

Will C. Macfarlane Honored by Bates College

PORTLAND, ME., June 24.—Will C. Macfarlane, municipal organist of Portland, was given the honorary degree of Master of Arts by Bates College at its commencement exercises yesterday in Lewiston.

Work upon the Polish Relief Fund, which he organized in this country, has so occupied Mr. Paderewski that he has been obliged to postpone his contemplated trip to California. He expects, however, to go early this month.

ALICE Mc DOWELL CONCERT PIANIST

Symphony Chambers, BOSTON

GERTRUDE HOLT

SOPRANO
Available for Club Concerts
Address: 260 Clark Road, BROOKLINE, MASS.

TEXANS ORGANIZE BENEFIT TO AID MEXICAN BABIES

Large Crowd for San Antonio Event—
Pianist Spreads Propaganda of
"Musical America"

SAN ANTONIO, TEX., June 24.—A number of San Antonio artists are busying themselves giving concerts in the surrounding towns. Among those thus engaged are Vera Nette, soprano; Ruth Bingaman, pianist; Joseph Groff, violinist; Florentine Heilig, pianist, and Mrs. Clara D. Madison, pianist. Reports of the work of these various artists are flattering, both as to their reception and performance.

Mrs. Madison, who has visited a half a dozen places so far, has taken pleasure in telling of the splendid work of the editor of MUSICAL AMERICA, John C. Freund, and the interesting information and pleasure gained by reading his paper.

A concert of unusual interest was

given by Elsie Sternsdorff, pianist; Walter Romberg, violinist; Emmett Roundtree, baritone; Mrs. G. E. Gwinn, soprano, and J. M. De Acargua, accompanist, for the benefit of the United Charities Association in behalf of the movement to care for the Mexican babies who are in need of milk and ice. There was a good attendance and every number was a delightful treat.

The Mozart Club gives out the announcement that it will introduce Geraldine Farrar next season. Mrs. Harold Schramm was re-elected president; Arthur Classen, director, and Mrs. Frederick Abbott, accompanist.

A \$25,000 fund was raised by the city for the maintenance of the municipal band concerts with W. H. Smith as conductor. C. D. M.

Frederick C. Mayer, organist and choirmaster at West Point Military Academy, gave his twenty-second public recital in the chapel there on June 11. He was assisted by Albert H. Warren, tenor; R. G. Moses, baritone, and Francis J. Heraty, violinist.

JOHN BARNES WELLS TENOR

FOSTER & DAVID, 500 FIFTH AVENUE, NEW YORK

FLORENCE HARDEMAN VIOLINIST

FOSTER & DAVID, 500 Fifth Avenue, NEW YORK

MARY JORDAN CONTRALTO

FOSTER & DAVID, 500 FIFTH AVENUE, NEW YORK

FLORENCE LARRABEE PIANIST

FOSTER & DAVID, 500 FIFTH AVENUE, NEW YORK

HELEN ALLEN HUNT

CONTRALTO SOLOIST AND TEACHER
STUDIO: 509 Pierce Bldg., Boston, Mass.

HARRIOT EUDORA BARROWS SOPRANO

TEACHES AT 610 PIERCE BUILDING, BOSTON, MASS.

MR. & MRS. ARTHUR J. HUBBARD

246 Huntington Ave. VOCAL INSTRUCTION
BOSTON, MASS.

EARLE DOUGLAS
LA ROSS
PIANIST

CONDUCTOR

**Easton Symphony
Orchestra**

FOR

Concerts and Recitals

Management:
FOSTER & FOSTER
25 W. 42nd St., New York

**RUDOLPH
GANZ**

will tour America
during the season
1916-17

STEINWAY PIANO

Management: Charles L. Wagner
1451 Broadway, New York

JULIA ALLEN

SOPRANO

having returned from operatic successes abroad is
now available for concert and opera engagements.
325 W. 93rd St., New York Phone, 6860 River

**CONSERVATORY OF
CHICAGO**

WALTON PERKINS, Pres.

Auditorium Building, Chicago



SOUSA AND HIS BAND
"Heard the World
Around"

OFFICE, 1 WEST 34th STREET
Telephone 6128 Greeley

BIANCA RANDALL

SOPRANO

CONCERTS COSTUME RECITALS
Personal Representative, H. E. Reynolds
510 West 123d St. New York City

CHARLES ALBERT

BAKER

Coach and Accompanist
Studio: 292 West 92nd St., New York City
Phone, Riverside 7160

MRS. CARL

ALVES

VOCAL INSTRUCTION

48 West 90th St. New York

Byford Ryan

THREE YEARS LEADING TENOR
OPERA COMIQUE, BERLIN

VOCAL STUDIO

28 West 63d Street New York

CHICAGO CHOIR IN A DENVER CONCERT

**Commendable Singing by Sunday
Evening Club—Saslavsky
Quartet Opens Series**

DENVER, June 26.—Two events of interest have been offered to the musical folk of Denver this week, a concert by the Sunday Evening Club Choir of Chicago, en route to the World's Fair, and the first in a series of eight chamber music matinées by the Saslavsky Quartet of New York City.

The City Auditorium, where the Chicago choir appeared, proved far too large a place for the number of people who were attracted by the promise of hearing superlatively good choral music. There were about eighty choristers, under direction of A. Gordon Erickson, assisted by Mabel Sharp Herdieu, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor; Burton Thatcher, basso cantante, and Edgar A. Nelson, accompanist. The first half of the program was devoted largely to sacred music, beginning with Palestrina's "Adoramus Te," sung *a cappella* and ending with the Prologue to Bossi's "Paradise Lost," with solo quartet, chorus and piano. The last half consisted mostly of secular part-songs, ending with Elgar's virile "Challenge of Thor."

Mr. Erickson's Choir excels in *pianissimo* effects. In several of the unaccompanied part-songs he achieved a *diminuendo* of uncommon delicacy. The director failed to realize a nice gradation of dynamics between the *pianissimo* and the full volume of his choir, and his singers were careless in the enunciation of text. The soloists were individually interesting, and their voices were pleasantly blended in the quartet passages of Bossi's "Paradise Lost." Mr. Nelson was a tower of strength at the piano, accompanying the soloists with discretion and supporting the choir in its larger numbers with uncommon power.

The series of Saslavsky Quartet con-

certs, under management of Signor R. Cavallo, began most auspiciously yesterday afternoon. The attractive ballroom of the Brown Palace Hotel, on the ninth floor and therefore removed from diverting street noises, was well filled by subscribers to the series.

Mr. Saslavsky and his associates—Nathaniel Finkelstein, second violin; Hans Weissman, viola, and Jacques Renard, 'cello—presented the Haydn Quartet, No. 8; Ole Bull's exquisitely harmonious "Solitude sur la Montagne," Grainger's "Molly on the Shore," and Borodine's Quartet, No. 2, in D. The playing of the quartet is characterized by well-blended and well-balanced tone, and it always realizes the demands of taste and musicianship. Eighty weekly concerts by so excellent a quartet must do much to develop in this community a taste for the refined beauties of chamber music. In the concert of next Friday Jeanne de Mare, one of Denver's gifted pianists, will assist in César Franck's Quintet.

Next Thursday afternoon a series of five orchestral concerts will begin at Elitch Gardens, under direction of Horace Tureman. The orchestra will hardly be of symphony proportions, thirty players only being promised, but the programs will be arranged with a view to the size of the organization, and each concert will introduce a soloist of reputation. At the first, Mrs. Permelia Gale, the Boston contralto, will make her initial Denver appearance. Sybil Sammis McDermid, the Chicago soprano, is booked for an appearance late in July.

Director Fredrick Neil Innes continues to present programs of genuine worth at the free concerts in City Park with the Municipal Band of fifty pieces. Wagner programs are given on Friday evenings, as was done last season, and the public not only attends in large numbers but listens with evident appreciation. On pleasant evenings, it is estimated that from 4000 to 6000 hear the band concerts. Prominent local singers appear frequently. Mr. Innes is proving that park band concerts may play a very important part in the musical education of a community. J. C. W.

MME. KING-CLARK'S PROGRAMS

Soprano Believes in Offering Cheery Music to Her Hearers

"Be on the go," is the advice Madame King-Clark gives all young singers. "See all you can; read all you can; go to the theater and opera, and don't forget to laugh all you can. The laugh tonic cures more ills than a hospital full of doctors and surgeons."

In Mme. King-Clark's recitals, which have attained such a vogue since the soprano's return to this country after several years in Europe, the singer makes it a rule to offer a bright, cheery program. Mme. King-Clark believes that music was made for those who love life, and wish others to do the same. For a singer to get no pleasure out of singing is time wasted, she argues. "I believe in trying to make other people happy, and I want them to make me so, too," she tells her friends.

"Do you know that I think the Germans and Italians are the happiest people in the world? Everything is a song with them. Now you know people who sing and love singing don't have much time to worry. Song and sorrow are not brothers; they are practically strangers. For my part I am glad they are."

Few singers who have lived for a long period abroad have continued to be so thoroughly American as Mme. King-Clark. She is particularly fond of baseball, and the college football games invariably attract her. Horseback riding is another of her pastimes, while walking is, with her, a veritable habit. The soprano is at present on the Pacific Coast, where she has been honored by an invitation to appear as soloist before the National Federation of Women's Clubs. She is to be under the management of Loudon Charlton next season.

Jane Tuttle, a prominent member of the Chaminade ladies' glee club, of Brooklyn, gave a song recital at Memorial Hall on June 14, assisted by Genevieve Fodrea, violinist, and Adela Laue, pianist.

EVA MYLOTT

Australian Contralto

Address: 174 W. 76th St.
New York City

MAXIMILIAN

PILZER

VIOLINIST

Concerts

Recitals

PERSONAL ADDRESS, 101 W. 115th St., New York. Tel. 8832 Morningside
STUDIO, Metropolitan Opera House 1425 Broadway, N. Y. C. Western Representative, Mack Mudd, St. Louis, Mo.



**ALBERTA
CARINA**
LEADING SOPRANO:
Opera Comique, Berlin
Royal Opera, Brussels
Amsterdam

In America, Season 1915-16
for Concerts and Recitals

Personal Representative
WILHELM AUGSTEIN,
1425 Broadway, New York

GEO. H. MADISON

BASSO

Oratorio, Concert, Recital
447 High Street, NEWARK, N. J.
Available Sundays

Walter Henry Hall

Professor of Choral Music
Columbia University

ADDRESS

49 Claremont Ave., New York City

JONÁS
Celebrated Piano Virtuoso and Pedagogue of Berlin. Now in NEW YORK
43 West 92nd St. Tel. Riverside 8217

CHARLES GILBERT

SPROSS

PIANIST-ACCOMPANIST
COMPOSER

Address: 38 W. 129th Street, NEW YORK

MARGARET

HARRISON

Soprano

15 East 10th Street New York

VICTOR HARRIS

TEACHER OF SINGING

In all its branches

THE BEAUFORT 140 West 57th Street
Telephone, 3053 Columbus

ALEXANDER

BLOCH

VIOLINIST

American Tour—Season 1914-15

Management: FOSTER & DAVID, 500 Fifth Ave.
New York City

ADELAIDE GESCHEIDT

DRAMATIC SOPRANO—Oratorio—Concert—Recital
Instructor of Miller "Vocal Art Science" and
the Art of Singing

Studios No. 817 Carnegie Hall, New York Tel. 1350 Columbus

FRANCIS ROGERS

BARITONE—Recital, Oratorio, Concert

Management:

LOUDON CHARLTON Carnegie Hall
Also a few serious pupils at his residence-studio.
115 East 53rd Street New York City



HENRI

BARRON

TENOR

Opera, Oratorio, Concert, Recital
602 West 139th St.
New York City.
Tel. 797 Audubon

THIS TRADE MARK



IN THE
IRON PLATE
OF A PIANO

Guarantees at least
that the maker
uses the highest
possible grade of
plates that money
can buy.

O. S. KELLY CO.
SPRINGFIELD, OHIO

MISS CHEATHAM IN NASHVILLE RECITAL

Great Peabody Teachers' Conference is Held Spell-bound by Her Art

NASHVILLE, Tenn., July 1.—A charming, original and great personality, our own Kitty Cheatham, is visiting Nashville this week. I say "our own" with pride, for Nashville is her native city. Though one locality could hardly presume to possess an individual so universally enjoyed, it was here that she first sang those nursery rhymes, and it was here that she imbibed the spirit of the old negro songs and myths with which she has captivated the people of two continents.

The coming of Miss Cheatham here was brought about through the efforts of the local Business Woman's Equal Suffrage League in co-operation with George Peabody College for Teachers, at which institution the recital was given. About five hundred students and nearly as many more musical and literary folk were present. It is an interesting fact that this is the first time this artist, who is herself the embodiment of all that is truest and best in the feminist movement, has ever appeared under the auspices of a suffrage organization. Her remarkable program, gleaned from the classics and moderns of the music and literature of Russia, France, Germany, England, Scandinavia, etc., is so ingeniously interwoven that the result is a cameo-like art. In speaking of it, Chancellor Payne of the University, said in his enthusiasm: "For twenty years I have had an intimate and constant experience with teachers and have never seen them held as they were to-night."

At the home of Mrs. Richard Plater on Monday evening, a little company of business women gathered to meet Miss Cheatham, who, inspired by the spirit of the moment, gave a most delightful impromptu talk. "We working women," was Miss Cheatham's constant, inclusive remark. She told of some of her experiences and intimate views of the life of peasant folk, university persons, and royalty in the different countries of Europe. And, as she talked, one was impressed with the fact that truly this interesting person was straight from the battlefield of a large life, where she fought bravely with the weapons of sincerity, honesty and truth—and won a splendid success. To express it lightly in her own words, "I have played the game, but played it with the corners of my mouth—up."

To run in on Miss Cheatham the morning after her recital and find her busy with the day's work since five o'clock, fresh and eager to sit and talk on the big, vital questions of the day, is a charming experience. In speaking of her research into the folk-music of various countries, she said, "As the expression of our own national life in music, we have only the negro and Indian music and ragtime, the latter being just a surface expression of our material restlessness. But there is a great force at work behind

this. It is the melting of all nations together on our shores, which, I believe will result in a wonderful awakening in all art in America.

"We will never produce a Bach, Beethoven, Haydn, or Mozart, until materialism is done away with, and the composer through living and suffering, gives out truthfully his own triumphant experience.

"In my work abroad, I have tried to carry the message of my country as expressed in the simple, elemental music of the negro, together with the myths and legends, and the Mother Goose rhymes as the indigenous literature of our soil, and it is marvelous the appreciation of these simple things.

"The pure negro music is of utmost importance in preserving our national individuality in music, and I am urging the negro to hold those primitive songs which have come forth as an expression of the best qualities of his race—a child-like faith, loyalty, and loving service. (Of course we must remember always the difference between merely racial and national expression.)"

Miss Cheatham became a "movie star" for one brief day while in Nashville. Not a moving "movie," however, just a still, lovely autochrome picture of herself, taken by a local artist and flashed on the screen at one of the theaters the day of her recital, and no one was more surprised than the artist herself. Miss Cheatham has been overwhelmed with invitations during her brief stay, but has been compelled to decline them all, as she is leaving almost immediately for New York, stopping at the University of Virginia for a recital.

All-American Program for Maine Festival

BANGOR, ME., July 4.—Director William R. Chapman has announced the artists for the nineteenth Maine Music Festival to be held in Bangor, Oct. 7, 8 and 9, and Portland, October 11, 12 and 13. Headed by Mme. Nellie Melba, soprano, and Emilio de Gogorza, baritone, who have previously been announced, the list includes Mme. Jeanne Woolford, Roberta Beatty, Ethel Leginska, the Criterion Male Quartet, composed of John Young, Horatio Rench, George Reardon and Donald Chalmers. The last concert of the festival will be an all-American program. Harty's "Mystic Trumpeter" will have its first Bangor hearing. J. L. B.

Mr. Humphries at New Canaan

H. R. Humphries, the well known vocal teacher and conductor, closed his busy season with a concert by the Mamaroneck Choral Society, of which he is conductor, and has now gone to his summer residence in New Canaan, Conn., where he is rehearsing a number of amateurs for two performances of "The Mikado," to be given for the benefit of the Polish Relief Fund, of which Mme. Marcella Sembrich is president.

Between the matinee and evening performances Mme. Sembrich will hold a reception and pour tea.

ELABORATE PROGRAMS BY STUDENTS IN CLEVELAND

Complete Operatic Productions Produced on Several Occasions—
Oratorio Also Presented



Francis Sadlier, Whose Pupils Gave Performances in Cleveland of "The Chimes of Normandy" and Rossini's "Stabat Mater"

CLEVELAND, July 3.—Pupils' recitals this season have assumed the dimensions of popular concerts. They have generally taken place in our finest auditorium, Hotel Statler ballroom, admission has been by ticket only, and in one case, that of Mrs. Frances J. Kortheuer, at the East End Baptist Church, admission was charged. Ilse Loescher, who won in the Ohio piano contest of the Federation of Musical Clubs, performed at this concert.

Two pupils' concerts given by Felix Hughes were important social as well as musical occasions. Two by Rita Elandi, given with mixed chorus and obbligati, furnished by flute and violin, contained many elaborate numbers from French, Italian and Wagnerian operas admirably presented. Alma Bork of Akron sang the "Ombra Leggera" from "Dinorah," with especial distinction. Glen Phillips of Akron made a thrilling success in the "Toreador's Song" from "Carmen," with chorus and three women's voices assisting.

Other teachers have given complete operatic productions at the Metropolitan Theater, notable among them being "Il Trovatore," by the pupils of Adolph Liesegang, and "The Chimes of Normandy," given by pupils of Francis Sadlier. Mr. Sadlier has the added honor of having presented an oratorio for his second recital, Rossini's "Stabat Mater," sung at the Epworth Memorial Church. ALICE BRADLEY.

Herman Wasserman, a young Polish pianist, made his vaudeville debut this week at the Palace Theater, New York.

PAUL SCHEINPFLUG MAKES HIS ESCAPE FROM RUSSIA

Conductor of Blüthner Orchestra in Berlin Brings Back Tale of Many Hardships

A copy of the *Berliner Tageblatt* of June 6, which reached New York this week, contains an account of the adventures of Paul Scheinpflug, the conductor of the Blüthner Orchestra of Berlin, in escaping from Russia where he was conducting when the war broke out.

Herr Scheinpflug states that he went to Russia in June, 1914, to conduct a series of symphony concerts in Riga. He was courteously received, he says, and the concerts were enthusiastically attended. However, in July coldness appeared to develop, and when the war was declared with such suddenness he and the members of his orchestra were made prisoners. Through the kindness of some of his friends in Riga Herr Scheinpflug received a passport. When he reached Petrograd the passport was confiscated and he was placed in the city prison. He was incarcerated for two weeks with Chinese, Tartars and Russians, and, he says, was not permitted to communicate with the outside world. Then he, with other interned Germans, was transported to Wologda, in the Ural Mountains. The journey over the steppes, he says, was a nightmare. Without money or food, the sufferings of the prisoners were intense. Made insane by their hardships, eighteen of the prisoners who were members of his symphony orchestra committed suicide by drowning in the Volga.

The life in Wologda brought no end to his sufferings. Food was scarce, and the Russian officials made no attempt to relieve the three thousand hungry German prisoners, he declares, but just when starvation threatened to put an end to their misery the United States Ambassador in Petrograd, who had heard of their plight, came to their relief with money and food. The Russian peasants, too, took pity on their condition and smuggled food to the prisoners at night.

Herr Scheinpflug states General Rennenkampf, who was defeated by Field Marshal von Hindenburg at Tannenberg was arrested on his return to Petrograd and placed in solitary confinement in the famous fortress, and adds that little mercy is shown to the defeated general.

Herr Scheinpflug returned to Germany by way of Sweden.

Violinist Miserendino Wins Favor in Newark Concert

NEWARK, N. J., July 2.—In the report of the concert in the First Regiment Armory on last Monday evening in aid of the Church of Our Lady of Mount Carmel, at which Amato, de Segurrola, Botta, Mme. Rappold, Mary Adele Case and Neida Humphrey were soloists, mention was inadvertently omitted of the performance of Illuminato Miserendino, violinist. Mr. Miserendino, a young Italian violinist, placed to his credit a splendid performance of the first movement of the Beethoven concerto, the cadenza being especially well played. G. A. K.



FRIEDA HEMPEL

THE DISTINGUISHED COLORATURA SOPRANO of the Metropolitan Opera Company

WILL BE AVAILABLE FOR

CONCERTS and RECITALS — Season 1915-16, after Feb. 15, 1916

MANAGEMENT: WOLFSOHN BUREAU

1 WEST 34TH STREET, NEW YORK CITY

EDITH WADE VIOLINIST

DIRECTION

CATHERINE A. BAMMAN

436 West 154th Street, NEW YORK

TEL. 5005 AUDUBON

GODOWSKY

TOUR OF THE UNITED STATES

KNABE PIANO USED

Exclusive Management FOSTER & DAVID
500 Fifth Avenue, New York

PAVLOVA DANCING IN CHICAGO PARK

Begins Four Weeks' Season at
Midway Gardens—Concert
at Ravinia Park

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, July 5, 1915.

ANNA PAVLOVA and her Russian ballet began a four weeks' season at the Midway Gardens Saturday evening, presenting a new ballet, "The Magic Flute," scenario by M. Cecchetti and music by Drigo. As in last season, the National Symphony Orchestra, under Max Bendix, presented a program from the lighter orchestral literature, the stage being cleared after its conclusion and reset with scenes for the ballet.

Max Rabinoff, the general manager of the Pavlova company, is enthusiastic over the prospects of this engagement, and the crowd which filled the garden Saturday evening gave him and the rest of the management ample cause for rejoicing.

Drigo's music for "The Magic Flute" ballet is of the tuneful and rhythmic quality calculated most fittingly to augment the effect of the story. This concerns itself with the love of a peasant maid (the character assumed by Pavlova) and a peasant (Volinine). The temporary thwarting of their passion is brought about by the girl's mother and a marquis, but through the good offices of Oberon, who gives the peasant a magic flute, which, when played upon by him, sets the entire village dancing, the peasant wins his maiden and all ends happily.

Even after her strenuous season, Pavlova appeared as charming as ever, the personification of liveness and grace, and perfect in the technique of her art. After "The Magic Flute," a series of diversissements was given. Theodore Stier conducted the orchestra for Pavlova.

Ravinia Park Concert

Last Thursday evening, at Ravinia Park, the program was made interesting by solo appearances of Alexander Zukowsky, violinist, and Alfred Quensel, flutist. Mr. Zukowsky played a very beautiful Serenade by Tschaiakowsky, with finished art and deep feeling. He was compelled to respond to an encore. Mr. Quensel was heard in an Andante, by Molique, and a Waltz, by Godard, both of which were brilliantly performed. He also had to add another number.

The orchestral program, under Mr. Stock's direction, consisted of the Overture to "The Bartered Bride," by Smetana; the Scherzo from Mendelssohn's "Scotch" Symphony; the Overture to "Donna Diana," "Perpetuum Mobile," by Ries, and three extra numbers by Kreisler, Stock and Schubert-Stock, the concert ending with the "Carnival in Budapest" by Liszt.

The Ravinia Park management has had a somewhat turbulent time in securing an efficient press representative. Thus far,

Louis Eckstein, the president, has engaged five different individuals to do the necessary work for the park, but has had no success with any of them.

An amusing notice was sent to the daily papers during the week by one of these representatives, regarding Frederick Stock's "directory" of the park. Another of the press agents discovered that Joan Sawyer, who has been dancing there for the last two weeks, had a disagreement with Mr. Stock, who is supposed to lead the orchestra for her modern dances. Mr. Stock never conducted the music at all, and it was only through the kindness of Joseph Pasternack, who conducts the opera there, that she had a musician of prominence at the head of the orchestra playing for her.

City's Band Concerts

A season of concerts by the Chicago Band, under the direction of William Wild, will begin next week at Grant Park, with concerts in other parks to follow. In all, the Chicago band will give thirty concerts in the various parks of the city.

Harrison M. Wild, the director of the Apollo Musical Club, who is recovering from his two attacks of appendicitis, will spend the summer at Plum Lake, Wis. During the coming season the Apollo Club will give one of its four concerts at Medinah Temple, Ohio and Cass Streets. H. F. Grabo, the new secretary, says that this concert is expected to develop a clientele of North Side music-lovers. The others, as usual, will be given at Orchestra Hall and at the Auditorium.

Growing out of the abandoned trip of the Apollo Club to the Panama-Pacific Exposition, a suit is likely to be instituted by the Inside Inn of the Exposition against the Chicago and Northwestern Railroad. The executives of the road had made reservations at the Inn for the members of the club during its stay in San Francisco.

Elizabeth Stokes has postponed her California trip in order to devote more time to coaching her Fall programs with Jenny Dufau.

Simon Buchhalter's one-act opera, "The Love Knot," will have a private hearing at the home of Charles G. Dawes, the well known patron of art, in Evanston, on July 20, under the direction of the composer. Augusta Lenska, contralto; Hazel Eden Mudge, soprano; Beecher Burton, tenor, and Lemuel Kilby, baritone, will sing the four principal rôles.

MAURICE ROSENFELD.

Many Recitals in Commencement Season at Pottsville School

POTTSVILLE, PA., June 30.—This week saw the close of one of the most prosperous and successful seasons of the Braun School of Music, of this city. The commencement exercises beginning with the recital by the primary department on June 14 extended to June 25, when Mabel Toole gave a combination song and piano recital. On June 15 a recital was given by the intermediate department, and one by the advanced department on

June 16. On June 17 Elizabeth Helen Kenna, pianist, and Mabel Toole, soprano, were heard in a joint recital. On June 18 there was a joint recital by Harold May, pianist, and J. Emerson Bensinger, violinist. On the afternoon of the 19th the advanced pupils of the school gave their fourth annual recital. Erma Taylor, pianist, gave a recital on June 22, assisted by Elizabeth Nixon, reader. On June 24 Emily Filbert, violinist, and Dorothy Brocius, pianist, were heard, and on the 25th Mabel Toole gave her combination recital. Praise was given to Robert Braun and his efficient staff of teachers with which he has surrounded himself for the splendid showing made by all of the pupils. In all, about 200 pupils took part in the exercises. Mr. Braun further announces a special summer course which began on June 14.

CHAUTAUQUA MUSIC OPENS

Organ Recital of Mr. Vincent First Event—Adult Choir Heard

CHAUTAUQUA, N. Y., July 3.—The forty-second annual session of the Chautauqua Summer Schools opened today with an attendance that points to the largest enrollment of pupils in the institution's history. Especially is this true of the Chautauqua Summer Music School. The music faculty is again under the direction of Alfred Hallam. Associated

with Mr. Hallam are Frederick Shattuck, James Bird, Henry B. Vincent, Ross Hickernell, Ernest Hutcheson, Austin Conradi, Sol Marcosson, Charles Washburn, Lynn B. Dana, Elmer Brown, Marie M. Miller, Edward R. Hawley, Reginald Sweet, Eliza McC. Woods and William Wade Hinshaw.

The first musical event of the season was an organ recital given at the Amphitheater on July 2 by Henry B. Vincent, resident organist, to an audience which showed by liberal applause that Mr. Vincent has lost none of his ability to attract and hold his hearers.

The Chautauqua Adult Choir has already been organized and bids fair to become one of the best organizations of the kind we have had. Mr. Hallam is the director. The first appearance of the choir was on Sunday evening, July 4. The choir was ably assisted by Ruth Cunningham, Alfreda Beatty, C. Judson House and Charles Bowes, the quartet for the first half of this season.

L. B. D.

Southern Tour of Robert Gottschalk

The Southern tour of Robert Gottschalk, the tenor, under the direction of the Music League of America, took him to Savannah on July 1; to Atlanta on the 4th, under the auspices of the Atlanta Music Festival Association; to Birmingham on the 6th, and to Selma, Ala., on the 7th and 8th. He will spend the Summer in New Orleans.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

A costume concert with scenes from grand opera was given by the pupils of Fay Foster in the St. George's Parish House at Hempstead, Long Island, on Friday evening, June 25. The Foster Choral Club, assisting, helped to make this concert a decided success, and opened the program with Chaminade's "Summer." The offerings also included several Weckerlin "Bergerettes," sung by Mildred Parsons in costume. The "Wood Scene" from "Hänsel and Gretel," with Addie Tydeman as Hänsel, Pauline Jennings as Gretel, Madeline Bailey as the Sandman achieved a true artistic success. In the scene from "The Flying Dutchman," Pauline Jennings' impersonation of Senta was highly commendable. Lou Stowe, Helen Aldrich, Mrs. C. M. Howard and Mrs. May Calahan offered a group of songs by different composers entitled "In an Old-Fashioned Garden." These songs sung in costume were one of the most attractive features of the program.

A musicale was given on Saturday morning, June 19, at the studio of Lillie Machin at Carnegie Hall, New York, by her pupils, Marie Louise Steinway and Betty Burr. A feature of the recital was Miss Steinway's singing of H. T. Burleigh's "Just You" and "The Spring, My Dear," and his cycle, "Saracen Songs." She also sang effectively songs by Rübner, Grieg, Debussy, Massenet and Mozart, and arias by Meyerbeer. Miss Burr sang in an able manner the Cadman cycle, "Idylls of the South Sea," Tschaiakowsky's "Nur wer die Sehnsucht kennt" and "Ob Heller Tag," and two "Samson and Delilah" arias. Mr. Burleigh played the accompaniments for his songs and shared the applause with Miss Steinway. Ward Lewis was an efficient accompanist in the other items.

The Granberry Piano School will open its tenth season on September 27. The faculty will comprise: George Folsom Granberry, director; Dr. Nicholas J. Elsenheimer, Annie G. Hodgson, Marion Mount, Mrs. Anna Zemke Turner, Mrs. Mabel Muchmore Smith, Marion R. B. Barlow, Alice Ives Jones and Mrs. C. M. Caire, secretary. Lectures will be delivered by Mr. Granberry on methods of teaching and musical analysis and by Dr. Elsenheimer on history of music. Dr. Elsenheimer will give interpretation recitals.

The final concert for the season of the Hassell Conservatory of Music took place at Memorial Hall, Brooklyn, Saturday evening, June 26. The concert was successful in every way. The piano department was represented by pupils of

Irwin Hassell and Florence Hassell; the vocal department by pupils of Miss M. Rockhill and James Stanley, while the violin, cello and dramatic departments were represented by pupils of Max Jacobs, Gustave Hornberger and Elenor Bennet respectively. Second year certificates were presented to Mildred Tully, Mae Collins, Julia Perri, Katherine Litterer, Grace Moore; third year to Edna Daniels, and the final diploma to Theresa Janson. Mr. Van Broekhoven delivered a short address in presenting them, and the orchestra played well under the baton of Fred Kampel.

MYRNA SHARLOW



Photo by Dover Studios, London

SOPRANO

Engaged for the Season 1915-16
CHICAGO OPERA CO.

Address for the Summer—
HARRISON, ME.



ASA HOWARD

GEEDING

BARITONE

Aschaffenburg Str., 7, BERLIN



"Mr. Wilhelm Augstein has had an unusual opportunity to learn my system of teaching voice. He has been for several years connected with my studio and has been very successful in his work. Being well equipped as a voice teacher, I feel sure he will duplicate in his new field, the success he has always enjoyed."—Signed, Frank King Clark.

WILH. AUGSTEIN

Vocal Studio: Metropolitan Opera House

1425 Broadway, New York

LAETA HARTLEY

PIANISTE

Exclusive Management

WALTER ANDERSON,

171 W. 57th St., New York.

DORA

BECKER

VIOLINIST

Mgt. Charles Prescott Poore, 70 Fifth Ave., New York. Tel., 1568 Chelsea
Personal Address, 18 Hedden Terrace, Newark, N. J. Tel., 1139 Waverly

MARIAN VERYL

LYRIC SOPRANO

OPERA—CONCERT—RECITAL

SEASON 1915-1916

Exclusive management Miss Annie Friedberg, Metropolitan Opera House Bldg., 1425 Broadway, New York

Rachel Frease-Green

PRIMA DONNA SOPRANO

CHICAGO GRAND OPERA CO., 1915-1916

American Concert Tour Now Booking

October - May

Exclusive Management

SUTORIUS—CONCERT DIRECTION

1 West 34th St., New York

DE TRÉVILLE GIVES ALL-AMERICAN PROGRAM OF SONGS FOR FEDERATION

Composers of Eleven States Represented in Her Recital at Biennial in Los Angeles—After the Concert the Soprano Explains Her Purpose in Planning the Event and Expresses Her Confidence in Our American Creative Workers

LOS ANGELES, CAL., July 1.—It was in a beautiful environment of foliage and flowers in which I found Yvonne de Tréville, the morning after her recital of American songs at the Federation of Music Clubs' convention. I had heard this noted singer in a program of American songs at Trinity Auditorium—a program so unusual in its novelty of choice and its variety of arrangement that I was moved to ask the prima donna many things about her ideas of song and American song in particular.

For once the energetic Miss de Tréville was at rest, relatively so, though my questions brought her from her lounging attitude into vivacious action of voice and gesture, which is her normal condition. In order to appreciate her remarks it might be well to give in detail her program, which was as follows:

Part 1.—"Jeanie," Stephen C. Foster; "Light," Mrs. Anna Craig Bates; "Song of Spring," Mrs. Francis Wyman; "An Autumn Bachanale," Lola Carrier Worrell; "Sunlight," Harriet Ware; "Love's Awakening," Miss Worrell.
Part 2.—"A Song of Evening," William H. Humiston; "Autumn Sadness," Ethelbert Nevin; "The Image of the Moon," Ella May Smith; "September," Mrs. Mary Carr Moore; "Ecstasy," Walter Morse Rummell; "Thistle-down," Mrs. Charles W. Cadman.
Part 3.—"Nightfall," Bradley Keeler; "Indian Lullaby," Arthur Nevin (Blackfeet tribe melody); "Phillis," Marion Bauer; "Barcarolle," William Spencer Johnson; "War," James H. Rogers.
Part 4.—"Yesterday and Today," Charles Gilbert Spross; "A Sigh," A. Walter Kramer; "Dawn in the Desert," Gertrude Ross; "If You Ever Have Seen," Mrs. Gena Branscombe; "My Love the Lily," Henry Hadley. Gertrude Ross, accompanist.

My first question, which led to a reply which offered food for thought, was: "What about the future of American music?"

"My idea is that American music has a present and even a past," came the reply. "With the passing of such composers as MacDowell, Paine, Nevin and others it is reasonable to say that it has a past, not to mention the older ballad writers, such as Foster and his contemporaries. And who can doubt that it has a very active present? Let the doubter examine the programs of this biennial convention in Los Angeles.

Women as Composers

"In selecting the program I gave here you will note the number of women composers; in the first group they are all women but Foster—Misses Bates, Wyman, Worrell and Ware. It seemed to me fitting in a convention of women's clubs thus to recognize the woman composer.

"As to my plan in selecting this program, it just grew, like Topsy. I worked at it three months, bothering the New York publishers a lot, I'm afraid, for I turned up in New York to examine new songs by the score, every time I could get in from my concert trips. And then all over the country I asked song writers to let me hear their latest works. James H. Rogers brought me a handful and Miss Worrell in Colorado and Anna Bates in Texas, and I am proud that the half-dozen songs in manuscript were dedicated to me.

Held the Interest

"My only idea was to make a representative showing of modern American songs which should hold the interest throughout. And to give all parts of the country representation. These States are represented by the composers: Pennsylvania, Texas, Iowa, Colorado, Wis-

consin, Illinois, Ohio, Washington, Oregon, New York and California, besides Canada. I have included in the list the encores used. This shows there is no particular section where the creative faculty is concentrated—and of course one might take a still larger geographical range, but I was limited to songs of three minutes or less in length and to a program of one hour all told.

"Why didn't I use any MacDowell? Simply because his works were listed by various singers in this session and I did not want to duplicate. No one has a warmer admiration for the chief of American composers than have I. Los Angeles composers were ruled out of the programs, so I could not use any of the several excellent song writers you have here, but I did take the liberty of using one song of my accompanist, Gertrude Ross, a most delightful accompanist, by the way.

Our Able Song-Writers

"What do I think of the better American composer as a class? Well, I would not disparage the European composer; but I think the American song writer is equalling his European brother in virility, so much so that we need no longer speak of him in the future tense. I find the American composer in general clings to melodic lines, but is tinged with the modern trend of orchestration and a harmonic structure. This is natural; and we would expect the American to go farther than the man from the older countries; but so far he has been the more conservative of the two.

"Several of the songs I used have foreign words," she continued, "but I use the English. It seems to me so foolish—no, I will simply say so useless, to sing songs written by Americans, to American audiences, in German or French or Italian. It is to be presumed that Americans speak and understand English—and I hope I can sing the English so they may understand it.

"I am going to use this American program in whole and in part in my concert tours next season, possibly alternating with my costume recital of various song epochs, which has proved so popular.

Impulse of Federation

"And I want to speak of the immense impetus the Federation of Music Clubs as a whole and as individual clubs are giving to American music. I must confess to a lot of ignorance on this matter until coming out on the special Federation train. I had no just conception of the scope, the interest, the intensity, combined with the most lovely amicable feeling that the Federation possesses and is further creating. That trip with those Federation women was an education to me.

"And witness this convention! What an uplift to American music these many programs must prove to be. We cannot take a long leap forward all at once, but certainly there is no greater leverage that can be given the subject than such demonstrations of American ability we have heard this week.

"As to California, it grows more beautiful every time I visit it. It is a garden spot. Why, a few days ago I was privileged to invite some friends to the grounds of Mr. and Mrs. Willis G. Hunt, the friends with whom I am visiting. I sent out no written invitations, but invited them at convention sessions in a thoroughly impromptu way. I thought I invited forty, and would you believe it, I had asked seventy-five. A few of them, as I remember, were Mr. and Mrs. Wade Hinshaw, Princess Tsianina Redfeather, a delightful Indian girl; Charles W. Cadman and his mother, Ella May Smith, Henri La Bonté, Constance Balfour, Miss Esther Palliser, Mr. and Mrs. L. J. Selby, Kathleen Howard, Mr. and Mrs. L. E. Behymer, Mr. and Mrs. J. T. Fitzgerald, Alexander Gray, Mrs. William Hinckle, Mrs. Charles Collins and Mrs. Frances Clark of Philadelphia, Mrs. Lillian Gilfillan, Frieda Peycke and a number of others. It was most delightful to meet so many friends, most of us far away from home."

W. FRANCIS GATES.

Charles H. Doersam has succeeded Prof. Shephard as organist at the Second Presbyterian Church, Scranton. Alfred Pennington and Harold S. Briggs continue as organists of the Immanuel and Elm Park churches.

PLAYED VIOLIN AS PEDESTRIAN

Ferencz Hegedüs Found Outdoor Inspiration in Swiss Scenery

Every season Ferencz Hegedüs, the Hungarian master of the violin, endeavors to spend three months in Switzerland. Before that little country of



Ferencz Hegedüs, the Hungarian Violinist, Photographed in Switzerland

marvelous scenery was hedged in by fighting forces, Mr. Hegedüs was to be seen climbing the mountains, or happily swinging along on one of the many walking tours in which that country abounds.

"Before these unhappy times in Europe," he related the other day, "my annual holidays were days of pure joy—days of complete rest and of the study which nature incites. Living in Switzerland as a pedestrian is returning to nature in the broadest sense. I have a special violin which I always carried on these trips. When the mood came I often played as I walked along. There is something in the out-of-doors, especially amid that glorious scenery, which impels one to play in an inspired manner—an inspiration greater than even that which comes from a sympathetic and appreciative audience!"

Mr. Hegedüs was in Bern at the outbreak of the war, and because of his nationality was enabled to come to America only through diplomatic influence. The American public will have an opportunity to hear this gifted artist next season, when he will make a widely extensive concert tour.

A. S.

OPEN ATLANTIC CITY SERIES

William Simmons Heard in Musicale at New Traymore

ATLANTIC CITY, N. J., July 4.—In the new chamber music hall which was opened this evening at the new Hotel Traymore, an excellent concert was given under the direction of Louis Kroll. William Simmons, the popular baritone, was engaged from New York as soloist and sang with notable success Strauss's "Zueignung," Quilter's "The Crimson Petal," La Forge's "To a Messenger," Kuhn's "Invictus," Secchi's "Love Me or Not" and Schumann's "The Two Grenadiers." He was in splendid voice and his interpretation and delivery were keenly relished by his hearers, encores being demanded.

Mr. Kroll and his associates gave notably worthy performances of Weber's Festival Overture, Debussy's Petite Suite, Victor Herbert's American Fantasy, the Quintet from Wagner's "Die Meistersinger" and pieces by Ganne, Haydn and Gillet. These musicales will be continued throughout the summer on Sunday evenings.

Summer Plans of Fay Foster

Fay Foster, the gifted American composer, and her mother are guests this month of Mrs. John Moody and Mrs. Laura Maverick Hahn at Merriewood Park, N. Y. In August they will be with Mrs. George Friedman at Musicolony, and Ethelynde Smith, the soprano, at her Summer home. Late in August Miss Foster will be honored in some festivities arranged by Mrs. William Riley and Mrs. Margaret Ashmead Mitchell at Wayne, Pa. She will return to New York in September to resume her classes in voice at Hempstead, L. I., and New York City.

Star Concerts in Columbus Series of Kate M. Lacey

COLUMBUS, O., July 1.—Kate M. Lacey announces the following attractions for her Quality Concert Series: Pasquale Amato and Marcella Craft, Philadelphia Orchestra with Herman Sandby as soloist, Evan Williams and Yolanda Mero, Mischa Elman and Frances Alda with Frank La Forge.

Best He Ever Read

To the Editor of MUSICAL AMERICA:

Enclosed find check for a year's subscription to your paper, which is the best musical paper I have ever read.

Yours sincerely,

KENNETH MARVIN STEAD.

Pipestone, Minn., June 29, 1915.



Luella

CHILSON-OHRMAN

Distinguished American Soprano

"... Richness and sympathy are the attributes of the voice, and these, added to a radiant personality, are marking out a glorious future for her."—Seattle Post-Intelligencer.

Concert Direction

MAURICE FULCHER

McCormick Bldg.

Chicago



Photo © Matzene

D U F A U

In America Season 1915-16

"In the 'Beau Soir' of Debussy there was a sustained tone, with a richness of color that made this a gem."—Karlton Hackett in the Chicago Evening Post.

Concert Direction, Maurice Fulcher, McCormick Bldg., Chicago

ROSALIE

WIRTHLIN

CONTRALTO

Address: 80 Franklin Place

Flushing, L. I.

Just Published

New Songs by Mary Helen Brown

Liebes Schmerzen

2 Keys

She Might Not Suit Your Fancy

High

Exultation of Night

Duet, Contralto and Baritone

THE JOHN CHURCH CO.

My Dearie

(A Folk Song)

3 Keys

THE B. F. WOOD CO.

SAINT-SAËNS LECTURES ON "THE EXECUTION OF MUSIC"

Famous Composer Speaks at Salon de la Pensée Française in San Francisco—Modern Errors in the Performance of Ancient Compositions

Bureau of Musical America,
No. 1101 Pine Street,
San Francisco, June 23, 1915.

A LECTURE delivered by Camille Saint-Saëns at the Salon de la Pensée Française on "The Execution of Music, and Principally of Ancient Music" has been authoritatively translated into English by Henry P. Bowie and is published in pamphlet form.

Speaking of modern errors in the performance of compositions from the olden-time writers, and particularly mentioning Bach, Handel, Haydn and Beethoven, Saint-Saëns, finds the evolution of the musical instruments partly to blame.

"In the time of Bach and Handel," he says, "the bow truly merited its Italian name of 'arco.' It was curved like an arc—the hairs of the bow constituted the chord of the arc, a very great flexibility resulting which allowed the strings of the instrument to be enveloped and to be played simultaneously. The bow seldom quitted the strings, doing so only in rare cases and when especially indicated. On this account it happens that the indication of *legato* is very rare. Even though there was a separate stroke of the bow for each note, the notes were not separated one from the other. Nowadays the form of the bow is completely changed. The execution of the music is based upon the detached bow, and although it is easy to keep the bow upon the strings just as they did at the commencement of the nineteenth century, performers have lost the habit of it. The result is that they give to ancient music a character of perpetually jumping, which completely destroys its nature.

"The very opposite movement has been produced in instruments of the key or piano type. The precise indications of Mozart show that non-*legato*, which doesn't mean at all *staccato*, was the ordinary way of playing the instrument, and that the veritable *legato* was played only where the author specially indicated it. The clavichord or harpsichord, which preceded the piano, when complete with two banks of keys, many registers giving the octaves and different tone qualities, oftentimes like the organ with a key for pedals, offered resources which the piano does not possess. A Polish lady, Mme. Landowska, has studied thoroughly these resources, and has shown us how pieces written for this instrument thus disclosed elements of variety which are totally missing when the same are played upon the piano; but the clavichord tone lacked fullness, and shadings or nuances were out of the question."

"Perpetual Legato"

The composer comes to a conclusion that the indication *non-legato* degenerated into meaning *staccato*, and he discussed "the tyrannical reign of the perpetual *legato*," a tyranny still continuing. Notwithstanding the example of Liszt, whom Saint-Saëns calls "the greatest pianist of the nineteenth century," the "fatal school of *legato* has prevailed—not that it is unfortunate in itself, but because it has perverted the intentions of musical authors." In this connection Kalkbrenner is criticized for his arrangements of the Beethoven symphonies, and the French professors are criticized for following Kalkbrenner's example. Saint-Saëns continues:

"The house of Breitkopf, which until lately had the best editions of the German classics, has substituted in their places new editions where professors have eagerly striven to perfect in their own manner the music of the masters. When this great house wished to make a complete edition of the works of Mozart, which are prodigiously numerous, it appealed to all who possessed manuscripts of Mozart, and then having gathered these most precious documents, instead of reproducing them faithfully, that house believed it was doing well to leave to the professors full liberty of treatment and change. Thus that admirable series of concertos for piano has been ornamented by Karl Reinecke with a series of joined notes, tied notes, *legato*,

molto legato, and *sempre legato* which are the very opposite of what the composer intended."

Abuse of the Pedal

Abuse of the pedal is mentioned as "one other plague in modern editions." Mozart never indicated the pedal and presumably made no abuse of it. Beethoven indicated it "in a complicated and cumbersome manner." A convenient indication is "ped," but Saint-Saëns finds this convenience no excuse for "inflicting it upon the author where his writing indicates the contrary." Words employed to indicate movements of compositions have changed in meaning. Formerly the *largo* was only an *adagio*; the old-time *presto* would scarcely be an *allegro* now. "The *andante*," says the composer, "which now indicates a slow movement, had at that time its original significance, meaning 'going.' It was an *allegro moderato*. Handel often wrote *andante allegro*. Through ignorance of the fact the beautiful air of Gluck, 'Divinities of the Styx,' is sung too slowly, and the air of *Thaïs* in the 'Iphigenia in Tauris' equally so. Berlioz recollected having heard at the opera in his youth a much more animated execution of these works."

In olden times the notes were not defined as at present, and their value was merely approximate. Rameau's works are cited in example. "To conform to his intentions in the vocal part such music must not be interpreted literally. One must be governed by the declamation, and not by the written note indicating a long or short duration. The proof of this is to be seen when the violins and the voice are in unison—the way of writing them is different."

Stress is placed upon the importance of properly understanding the embellishment marks in the old writings. Individual taste may guide, but cannot always suffice.

"I will cite in connection with the subject of the *appoggiatura* the beautiful duo with chorus of the 'Passion According to St. Matthew,' and at the same time, I would point out the error committed in making of this passion a most grandiose performance with grand choral and instrumental masses," says Saint-Saëns. "One is deceived by its noble character, by its two choruses, by its two orchestras, and one forgets that it was destined for the little Church of St. Thomas in Leipsic, where Sebastian Bach was organist. While in certain cantatas that composer employed horns, trumpets, trombones and cymbals, for the 'Passion According to St. Matthew' he only used in each of the orchestras two flutes, two hautbois, changing from the ordinary hautbois to the hautbois d'amour and the hautbois of the chase—now the English horn; that is to say, hautbois pitched a third and a fifth lower. These two orchestras and these two choruses then certainly were reduced to a very small number of performers."

"In all very ancient music, from the time of Lully, one finds constantly a little cross marked over the notes. Often this certainly indicates a trill, but it seems difficult to take it always to mean such. However, perhaps fashion desired that trills should thus be made out of place. I have never been able to find an explanation of this sign, not even in the musical dictionary of J. J. Rousseau."

Some of Rameau's signs are unintelligible. With clavichordists the multiplicity of grace notes is extreme. Saint-Saëns finds "a curious sign which indicates that the right hand should arrive upon the keys a little after the left," and he comments that this shows "there was not then that frightful habit of playing one hand after the other as is often done nowadays."

Chopin's Directions

Coming to the modern epoch, due honor is to be given to Liszt for his improvements in the methods of music-writing. Then Chopin is taken up in an attack on "recent editions" which are "commencing to falsify" his works. Here are some of the remarks:

"Chopin detested the abuse of the pedal. He could not bear that through an ignorant employment of the pedal two different chords should be mixed in

tone together. Therefore, he has given indications with the greatest pains. Employing it where he has not indicated it must be avoided. But great skill is necessary thus to do without the pedal."

"In the new editions of the author no account of the author's indications whatever is observed. Thus in the 'Cradle Song,' where the author has indicated that the pedal be put on each measure and taken off in the middle of it, modern editions preserve the pedal throughout the entire measure, thus mixing up hopelessly the tonic with the dominant, which the composer was so careful to avoid."

"A question of the greatest importance in playing the music of Chopin is that of *tempo rubato*. That does not mean, as many think, that the time is to be dislocated. It means permitting great liberty to the singing part or melody of the composition, while the accompaniment keeps rigorous time. Mozart played in this way and he speaks of it in one of his letters and he describes it marvelously, only the term *tempo rubato* had not at that time been invented. This kind of playing, demanding complete independence of the two hands, is not within the ability of everybody. Therefore, to give the illusion of such effect, players dislocate the bass and destroy the rhythm of the bar. When to this disorder is joined the abuse of the pedal, there results that vicious execution which, passing muster, is generally accepted in the salons and often elsewhere."

The Tremolo

The abuse of the *tremolo* is discussed as still another "plague." A tired voice may be sometimes an excuse, but there is no excuse for the violinists and cellists. And then: "When one is strongly moved the voice is altered, and in moving situations the singer should make his voice vibrate. Formerly the German female singers sang with all their voice, without any vibration in the sound and without any reference to the situation; one would say they were clarinets. Now, one must vibrate all the time. I heard the 'Meistersingers' Quintet sung in Paris. It was dreadful and the composition incomprehensible. Not all singers, fortunately, have this defect, but it has taken possession of violinists and cello players. That was not the way Franck, the cello player and collaborator of Chopin, played, nor was it the way Sarasate, Sivioli or Joachim played."

"I have written a concerto," adds Saint-Saëns, "the first and last movements of which are very passionate. They are separated by a movement of the greatest calm—a lake between two mountains. Those great violin players who do me the honor to play this piece do not understand the contrast and they vibrate on the lake just as they do on the mountains. Sarasate, for whom this concerto was written, was as calm on the lake as he was agitated on the mountains; nor did he fail on this account to produce always a great effect."

THOMAS NUNAN.

Musical Program at Re-dedication of Scranton Church

SCRANTON, PA., July 3.—In connection with the re-dedication of the newly constructed Washburn Street Presbyterian Church a special feature was the music program, given by the Crusaders' Singing Society, and directed by Edward Parry, a rising young teacher, who is building up a splendid reputation in local music circles.

A "Musical Night" was recently enjoyed by several hundred persons at the Bethania Welsh C. M. Church in this city, at which solos were given by Mrs. Henry Schoen, John Griffiths, Jay Highfield, Elsie Williams and Mr. A. Williams, and an address on sacred music was given by Rev. D. Wynne Reese.

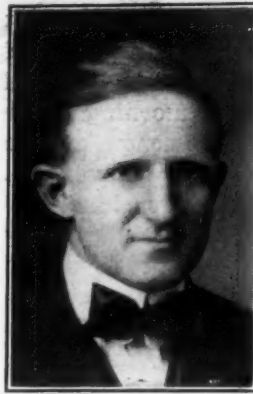
W. R. H.

Zandonai's "Francesca da Rimini" has now scored a success in Rome.

EVOLVES NEW ARM TECHNIQUE

Fingers and Wrists "Dummies" in Piano Scheme of Otto L. Fischer

One hot July day in the year 1900 a young American boy was anxiously pacing the gravel paths surrounding the Herrenhaus in the Grand Ducal Park in Weimar, Germany. From within the



Otto L. Fischer

building, which consisted of but one huge room without windows, but entirely of glass on the side facing a garden, came strains of Chopin and Liszt. The young man was not interested in the music but rather in the moment when it should cease. At this moment he would advance boldly, knock and then—the noted

pianist, Ferruccio Busoni, would appear and the intruder would introduce himself. Anxious parents were waiting in a hotel in the city to hear the result. It was favorable. The boy, Otto L. Fischer, was received into the flock of students of which Busoni was the shepherd, just as our MacDowell, fifteen years before had been received, not more than two blocks distant, by Liszt.

In the fifteen years which have elapsed the yearning for complete self-expression goaded Fischer on to ceaseless activity in mastering the essentials of technique and expression. He changed the entire system of his technique, casting aside all active finger and wrist action and made the arm the source of all energy with fingers and wrist in complete relaxation. Mr. Fischer has just written a new school of arm technique, a work consisting of exercises and a detailed description of the manner of their execution, according to the principle of relaxed weights viewed by one to whom fingers and wrists are mere "dummies," the arms pulling the strings. This has received much favorable comment.

Large Enrollment for Peabody Conservatory Summer Courses

BALTIMORE, July 1.—Frederick R. Huber, director of the Peabody Conservatory Summer School, announces a very large enrollment of pupils for the various courses. Students from many States have availed themselves of the opportunity of studying in the different branches or being coached in special work under the eminent instructors. Horatio Connell, the American baritone, who is the newcomer on the teaching staff, has had a large number of pupils assigned him. He will give the opening recital of the course of public recitals and lectures which are to take place weekly, beginning July 9. A course which seems to have been accepted with interest by many is that of Interpretation of Gregorian Chant, conducted by the Rev. Father Leo Manzetti. The classes in rhythmic gymnastics, conducted by Minna D. Hill and Hattie Holthaus, show that America is taking considerable interest in the ideas advanced by Dalcroze, the famous Swiss teacher of dancing.

Concerts of Henry Parsons

Henry Parsons, tenor, who is under the direction of the Musicians' Concert Management, has already been booked for a number of important appearances for next season and has many engagements for the summer. In view of the fact that Mr. Parsons made his first American appearance only last autumn after several years of operatic work in Italy his success is the more to be noted.

WILLIAM WADE

Now in America

Address personally

HINSHAW

The Metropolitan Opera Co. Baritone

AVAILABLE FOR CONCERTS, ORATORIO, RECITALS

Residence, Hotel Ansonia, New York

FLORENCE MULFORD

CONTRALTO

Concert—Recital—Oratorio

Haensel & Jones, Aeolian Hall, N. Y.

Schumann-Heink

Mgt. Wolfsohn Bureau
1 W. 34th St., New York

STEINWAY PIANO USED

Available for Chautauqua
engagements Summer 1915

SEASON 1914-1915 NOW BOOKING

YEATMAN GRIFFITH

Teacher of Florence Macbeth
and many other prominent
artists and teachers.
STUDIOS: 318 W. 82d St.,
New York. Tel. 8537 Schuyler

Crime of American Public in Its Ignoring of Our Singers

The Remedy: Public Can Insist Through the Press upon Native Singers' Being Given a Chance—Women's Clubs Could End the Outrage by Protesting—Formation of an Artists' Union a Necessary Step

[Second Article]

By DR. P. J. GRANT

HAVE you ever heard the word "cosmopolitanism," what the Germans call *Welt buergerschaft* (world citizenship)? It is a good word, and a very bad word, and at the same time a word of very relative meaning—a good word in the mouth of the foreign artist, be he painter, sculptor or musician, who has both eyes on the American dollar. He uses it with an oiliness, a glibness that holds, fascinates and in the end hypnotizes you into the belief that it is synonymous with the French, German, Italian, or whatever the nationality of the artist happens to be, but never by any chance can the word "American" come under its aegis.

"The American artist does not exist; the only art you have is the art which we bring you, and you must accept it and us to give its correct interpretation!"

And yet, dear hypnotized American reader, have you ever read the history of Greece's sculpture? Did she send for the Hun, the Frank or the Anglo-Saxon? She did not. For the glory of Greece her sons, unaided by outside influence, worked out the problem for themselves until in technique, composition and beauty they left behind them a work, a monument unexcelled and unexcelled for the glory of the fatherland. And Italy? Do you find any German, French or English names attached to those paintings which are the despair of the moderns, and at the same time their inspiration.

Must Defend Our Own

But why go on? What of the art of France, of Holland? What of the dramatists of the Elizabethan period? The inference is plain. No country can claim a place in the Hall of Artistic Fame until she can prove that she has called upon her own artistic children first; has given them both financial and sympathetic encouragement; has recognized their talents; has been jealous of their artistic honor and reputation.

Has America done these things? Let us for once be frank with ourselves. She has not. We too often pat ourselves on the back, instead of paying somebody to kick us. We are too fond of praise; too impatient of criticism; for if we have done right why did a Sargent, a Whistler, an Abbott find it necessary to go to Europe to seek that reputation denied them here?

And it is the same story in the field of music. Go to a Wagner Festival in Bayreuth, Munich, Berlin, Dresden, Vienna—you will find confronting you on the program the names of not one but many Americans singing, not the minor but the leading rôles.

Americans Famed Abroad

Edyth Walker, whom Germany regards as the greatest living "*Brünnhilde*"; William Wegener, a Chicago artist (Dr. Neitzel of the *Cologne Gazette* said his *Siegfried* was the most perfect ever). Leon Rains to-day is most bitter against his native land and in my soul I find it hard to blame him. Place Leon Rains's name on a concert bill and you cannot find in all Berlin, Dresden or Vienna a hall big enough to hold his

audience. The most musical people in the world found him worthy of their praise and adulation, while in his own land among his own people he cannot find an audience large enough to form a corporal's guard. Allen Hinckley, idol of the Hamburg public and of Bayreuth; Mme. Cahier, whom all Vienna carried on its hands; Robert Parker of the Cologne Opera. What has become of Felice Lyne, whom London worshiped? Another *Brünnhilde*, Phadrig Ago'n, whom the Berlin critics called a veritable child of Wotan, and whose *Carmen* the *Hamburger Nachrichten* called the greatest since the days of Pauline Lucca. Marcella Craft of Kiel and Munich, Alys Lorraine of the Opéra, Paris; Edyth de Lys, who as guest has sung in almost every opera house in Europe. In Prague once, after the performance I saw a crowd of over five hundred people escort her to her hotel. And have you ever heard of little Clara Stadelman, a modest, unassuming Pittsburgh girl with one of the most beautiful coloratura soprano voices I have ever listened to? I heard her once in Bucharest and the audience in open scene gave her the most frantic applause. Would she receive the same in Pittsburgh? And scores of others worthy of mention.

Sinister Obstacles

What is the cause, and what the remedy? When the history of musical America shall be written, it will be found that the so-called Metropolitan Opera houses and kindred American institutions have been the most sinister obstacles to the fostering of native talent.

The criminally unintelligent rich, who support these institutions suffer from a form of dementia which is beyond the power of diagnosis. A phase of insanity which regards everything in European art as the *ne plus ultra*, and which looks upon anything American as a freak.

If an American singer can say that she is acquainted with the Kaiser of Bulgaria, she stands a chance, but not otherwise.

Sop to Public Opinion

Of course you will find a few American artists who are engaged at these houses—a sop to public opinion—but almost always singing minor parts. Ask them what is their salary, and compare it with the foreign artist's of the same talents!

Now, please do not misunderstand me. Do not think I am inimical to the foreign artist. I am not. No one honors his talents more. I yield to no one in giving that praise which is his due. He has done wonderful things for us; we owe him a debt which we can never repay. I am pleading only for an equal chance for our own, and until we give them that chance we can never hope to take the place that should be ours in the world of music.

When we pay an American gentleman of breeding and education, who has won his spurs, and deservedly so, in musical Europe fifty dollars a night, and then pay Signor "Bullvoci," who eats his spaghetti with his fingers fifty times as much, can we wonder if the American feels bitter.

To use a sporting phrase, we are asking only "fifty-fifty," which after all is

not so much as ninety-nine to one, which at present is our very unequal share.

The American public, or at least the thinking portion of it, can do a great deal to cure the evil of which I speak. They can insist through the press upon the American singer's being given a chance. Once in a while a faint voice is raised in protest, but lamentably insufficient, and it arouses only a smile of derision. What we want is not one, but a thousand voices.

If these foreign men who control these institutions see that the demand is earnest and persistent, they will listen and obey, and if not, surely in this broad land of ours we can find Americans willing and competent to take their places! What a Frohman and a Belasco have done for the dramatic art in this country other Americans can do for musical art and artists.

Duty of Women's Clubs

And here let me say a word to the members of the women's clubs. If the members of these organizations took the matter in hand, and gave it just a little of their earnest attention they could end this crime, for crime it is, in double quick time.

Reader, are you a member of such an organization? Then bring this matter before your fellow members; look upon it as your bounden duty to do so. Keep at it until they have in an official and formal manner voiced their protest, and, mark my words, the protest will be heeded. One has already been made, that of the Woman's American club of New York, whose president, Mme. Beatrice Goldie, has put all her heart and strength into the work.

But one is not enough; we need a thousand such, not only from the women's clubs of New York City, but from all the large cities of America, and, lest I forget, when your club engages a native artist, see that he receives the same honorarium as the foreigner. Herebefore when a foreigner was engaged, he or she fixed the price. In the case of the native artist, the club fixed it. And there was quite a material difference, I can assure you. And when you see in some of our great dailies three and four columns devoted to a French, German or an Italian artist, write and ask them if they cannot devote just one column to one of our own artistic children. As a subscriber you have that right; exercise it!

Appeal to Editors

If this article interests you, if you feel that I have told the truth (and God knows I have tried to) cut it out and send it to your editor and ask him for his support.

And now for you, my dear American artist. I am going to say a few unpleasant things to you, but you deserve them!

I am angry, mad, with you through and through. Your misfortunes, at least most of them, are of your own making. If you had organized and united, most of the evils that afflict and hold you back would not have been. It is the lack of that union which has made your cause so weak. Sniveling will not help; folded hands never accomplished anything. And you, who have sought the influence of society women, has it brought you anything? Yes, a humiliation that nauseated you to the utmost depths of your soul—your services accepted (and unpaid for) with a patronage and haughty condescension that the lowest of their menials would not tolerate. Union will end all that!

Have you ever heard of the *Deutsche Buelmen Genossenschaft*—the stage association of Germany, which includes both singers and actors? Before it sprang into being, the lot of the German artist was deplorable. The man singer or actor trembled and went white when he heard the footsteps of his director! God help him if he went contrary to the wishes of that individual! An excuse was easily found for dismissing him, and he was blacklisted in every opera house or theater in Germany.

Correct Evils to Women

Concerning the woman artist—well, sometimes silence has an eloquence far beyond that of words. The "*Genossenschaft*" has changed all that. To-day it does the dictating and blacklisting. You will find in its weekly journal a list of blacklisted directors. Libel suits? Not

a bit of it. It makes sure the rat is securely trapped before it kills it.

Now what the German artist has done, the American artist can do, too. Laying aside all petty jealousy and distrust, he must organize—now, not to-morrow. No *hasta mañana*, please.

If only some singers of prominence and wide experience would take the matter up—men of the type of David Bispham. One thing is sure! Something must be done—and done quickly. Conditions cannot be worse. It will take a tremendous effort to improve them.

Atlanta Penitentiary Band Plays Works of Two Members

ATLANTA, GA., July 3.—The first public concert given by the United States Penitentiary band and orchestra since Fred G. Zerbst became warden was such a splendid success that Mr. Zerbst agreed to have it repeated. The warden is now confronted with the problem of how not to disappoint 2,500 applicants for tickets when there are only about 900 seats in the prison auditorium. One of the features of the last concert was the playing of a splendid composition by two members of the orchestra, Hugh Martello and Jules Blanc. In addition to various other interesting pieces, one of which was the sextet from "*Lucia*," there was a male chorus of negroes, with banjo accompaniment, that evoked much and prolonged applause. Thomas Payne, a new member, created a riot of fun with his inimitable "coon songs" and banjo playing. L. K. S.

Boston Musicales by Laura E. Morrill

BOSTON, June 30.—Mrs. Laura E. Morrill, the New York vocal teacher, for many years a resident of Boston, and who is now conducting a summer class here, gave an enjoyable musicale last evening at the Hotel Puritan for two of her pupils from New York, Bertha Kinzel, soprano, and Lillia Snelling, contralto, formerly of the Metropolitan Opera Company. Mrs. Maybelle Furbush played the pianoforte accompaniments for the singers and the Misses Whittaker added violin and piano numbers. Bertha Barnes, the mezzo-contralto and teacher of this city, an exponent of Mrs. Morrill's work, having studied with her in New York, has been engaged to give an invitation program during Mrs. Morrill's season in Boston. W. H. L.

Morning Musicales for Seabright Society

An innovation in society life at Seabright, N. J., this summer will be a series of morning musicales to be held once each week. The first one was scheduled to take place on July 9 at the country estate of Howard S. Borden. Following orchestral numbers and vocal and instrumental solos, a short recital was held on the \$50,000 pipe organ recently moved to the Borden estate from their Fifth Avenue home in New York. The organ is installed in the music hall, which is sixty feet in length and about forty feet wide. It is said to be the largest music room in a private residence in New Jersey.

CINCINNATI SYMPHONY ORCHESTRA

Organized 1893

Dr. Ernst Kunwald, Conductor

Dates for 1915-16
Now Booking

Touring

NOVEMBER
JANUARY
FEBRUARY
MARCH
APRIL

K. L. Roberts, Manager
12 Times Star Building
Cincinnati, Ohio

HASSLER-FOX
CONTRALTO

Address: L. S. FOX, 133 Fifth Avenue, New York

ALFRED D. SHAW
TENOR

CONCERT

ORATORIO

ADDRESS: 23 WEST 42ND STREET

NEW YORK



**JULES
FALK**
Violinist

Management: Wolfsohn Musical
Bureau, New York
C. Hollander Falk, Personal Rep-
resentative, 96 Fifth Avenue,
New York



Mary Stewart, formerly of New York, has established a vocal studio in Chicago.

John Orth, the Boston pianist, lecturer and teacher, is spending the summer at Rockland, Me.

Ethel Wagner, of Carbondale, Pa., gave a song recital recently, assisted by Loida Rivenburg.

The Meyer-Ten Broeck annual recital by artist pupils was given in Minneapolis on Friday evening, June 18.

Frederick Maxson, the Philadelphia organist, recently opened new organs at Chester, Mount Carmel and Hatboro, Pa.

An organ recital by Herbert Foster Sprague closed the year's activity of the solo department of the Eurydice Club, Toledo, O.

At a recent informal musicale at the Hotel Strand, Atlantic City, Grace Munderford, pianiste, played a short program of modern composers.

Grace Davis Northrop recently arrived in San Francisco from New York to sing the soprano role in "Elijah" at the Oakland Auditorium.

Raymond Maxson, son of Frederick Maxson, the Philadelphia organist, was married on June 24 to E. Wilhelmina Vollers of Philadelphia.

Eva Mylott, the Australian contralto, sang "Let Us Have Peace" and "O Perfect Day" at the Trinity Auditorium, Los Angeles, on Sunday, June 26.

Dr. Arthur R. Gould, baritone of the Boston Quintet, has been engaged as soloist at the Old Ship Church in Hingham, Mass., throughout the summer.

Lucy Gates, a Worcester (Mass.) musician has announced her engagement to Frederick Allen Arwine, assistant treasurer of *The Craftsman*, New York.

Annabelle Ambrose, a well known soprano and teacher of Dayton, was married recently to Dr. Vaughan of Appleton, Wis., and will make her home in that city.

Florence Jepperson, the Boston contralto and member of the faculty in the vocal department of Lasell Seminary, Auburndale, Mass., has gone to her home in Utah for the summer.

A Washington (D. C.) musicale of merit was given recently by Marion Balinger, pianist; Ruth Bronson, violinist, and Lillian Levy, soprano, with Mrs. Frank Byram as accompanist.

Mrs. Bertha Lotta Sorenson, contralto, was the soloist at the concert given at the Midway Gardens, Chicago, for the benefit of the Woman's Auxiliary of the Englewood Hospital on June 28.

All of the organ numbers played at the morning and evening services on June 20 at the Scotch Presbyterian Church, New York, were from the pen of E. M. Read. The organist was T. Scott Buhrman.

Emilie Rose Knox, a talented young violinist of Raleigh, N. C., recently gave a recital at Chapel Hill, where she was favorably received. Miss Knox has been a pupil of Pier Adolfo Tirindelli at the Cincinnati Conservatory.

Isabelle Richardson, soprano, has just returned to Chicago from a Western tour. She was one of the artists chosen for the opening program of the biennial convention of the Federation of Music Clubs in Los Angeles.

Beulah Harper, contralto, is one of the faculty of the recently organized seminary in Washington, D. C., to be known as Paul Institute. Miss Harper is well known in Washington musical circles both as a teacher and a soloist.

Mrs. Sibyl Sammis MacDermid, soprano, is holding Summer sessions in her studio at the Fine Arts Building, Chicago, this year, contrary to her usual custom. She has a number of out-of-town pupils from Pennsylvania, Ohio and Iowa.

George J. Abbott, of Boston, is taking charge of the public school music course at the summer session of the Commonwealth Art Colony at Boothbay Harbor, Me., under the direction of Clarence G. Hamilton, associate professor of music at Wellesley College.

A concert was given on June 23 in St. Andrew's Hall, Albany, N. Y., under the auspices of the King's Daughters' Circle. Those appearing on the program were Charlotte Bord-Gilbert, soprano; Mary Ida Hare, reader; Ben Franklin, tenor; Mary Louise Weaver, pianist.

Among a number of pupils' recitals given recently in Rochester, N. Y., was one by the pupils of Jay Mark Ward, choir director of the Second Baptist Church. Helen Rastianelli, cellist, assisted. Another on the same night was Edgar Rose's junior pupils' recital.

Mrs. J. Frederick Donnelly, a prominent Worcester singer, is appearing at a Worcester theater this week as a special musical feature in addition to the Manon Opera Four. Mrs. Donnelly will sing music incidental to the film production of Marie Corelli's "Wormwood."

To stimulate the study of music in West Virginia, the Ithaca Conservatory of Ithaca, N. Y., offers two scholarships valued at \$100 each to applicants from that State. These are good for the term of seventeen weeks, beginning with the opening of the school year in September.

Frank Lefevre Reed, associate professor of the history of music at the University of Texas in Austin, gave the first of a series of three lectures on "The Symphony," June 26, at the Y. M. C. A. Mozart's G Minor Symphony was taken up in his discussion of the appreciation of musical form.

Advanced pupils of Mrs. A. G. Lancaster's Piano School, Parkersburg, W. Va., recently gave a recital in Central Music Hall. Those heard were Agnes Davis, Mrs. Eva Wells, Helen Reys and Mary Silcott. Mrs. P. H. Glancy and Julia Williamson, pupils of George Dana's vocal class, assisted.

Kyle Dunkel, organist and choirmaster of Christ Episcopal Church, Dayton, O., who has returned from a year in New York, where he continued the study of music, gave a very interesting organ recital at the church recently and delighted a large audience with his excellent performance.

Several pupils of Harriot Eudora Barrows, assisted by Mrs. Vera Decker-Pond, violinist; Gene Ware and Frederick Very, accompanist, were heard in a recent recital in Providence, R. I. Pupils of Genevra Holmes Jefferds gave a song recital, assisted by Virginia Boyd Anderson, violinist, and Gene Ware, accompanist.

The second violin and violoncello recitals by pupils of Albert T. Foster and Leonard Smith was given recently in Providence, R. I. The junior pupils of Bessie E. Birch were assisted in a recital by Sarah M. Henley, mezzo-soprano, and Sadie G. Burnside, accompanist. Piano recitals were given by pupils of Frederick Very and Gene Ware.

Ruth E. Fabian gave a recital of songs at the Musical Art Building, St. Louis, on June 25, assisted by Frances Ava Yeargain. The following pupils of William John Hall appeared on June 22 in a recital: Misses Sale, Griffin, Enzinger, Culling, Hazeltine, Maus, Garvey, O'Connell and Mehr, M. D. Van Horne, Jr., Mrs. G. W. Meyer, Dr. W. D. Davis and J. T. Moir.

Interesting talent was revealed in an instrumental program by advanced students of Mr. and Mrs. Frederick Heizer at the Heizer Music School, Sioux City, Ia., on June 25. Those who played included Morton Howard, John Messick, Helen Richardson, Paul Beppler, Jessie Scott, Charlotte Boer, Anna Coughlin, Helen Blackman, Mabel Barclay and Brownie Ayres.

The Metropolitan Conservatory of Music, of which Harry Dimond and Leroy Wetzel are directors, held annual commencement exercises in Central Music Hall, Chicago, on June 29. An orchestra under Mr. Dimond furnished the accompaniments, and a program of piano, violin and vocal numbers by the students was presented. There was also a group of songs by a chorus.

Lucille Stevenson, soprano, presented her pupil, Lucia May Smith, in a song recital in the Cosmopolitan School in the Auditorium Building, Chicago, on June 23. Miss Smith's numbers included an aria by Handel, and songs by Franz, Mendelssohn, Arensky, Napravnik, Borodine, Von Stutzman, Coleridge-Taylor, Sinding and Marion Bauer. Agnes Bodholdt, pianist, supplied the accompaniments.

Recent studio recitals by pupils of Worcester, (Mass.) music teachers were those of Mary A. McCarron, Worcester County Music School, Marie Louise Webb, Mrs. Theodore A. Buron, Ruth Howe Riggs, Teresa C. Weisner, J. Edward Bouvier, Agnes E. Emmons, Florence I. Pike, Ellen M. Pherson, Marguerite C. Nealon, Henry L. Flagg, Mildred Clifford, Donnelly School of Music, Louise J. Cooper.

A demonstration of the Dunning System of Music Study and four recitals were given in Musical Art Hall, St. Louis, by pupils of Mrs. Addye Yeargain-Stemmler and her associates, on June 12, 19 and 26. The pupils were assisted by Miss Mehr, Miss Fabian, Louis Goodman and Earl Gottschalk. These recitals revealed the good work that is being done by John Walter Hall's piano department.

The choir of Holy Trinity Lutheran Church, Bethlehem, Pa., under the direction of I. H. Bartholomew, is planning some big musical affairs for next season. The music committee is at the present time installing a larger three-manual divided electric organ with detached and movable console. Mr. Bartholomew also directs the Church Choral Society and Mendelssohn Clubs, of which clubs he is also the business manager.

The month in Dayton, O., has been filled with student recitals and among the most interesting of these was the graduating recital of Mary Blue, the talented young pianist and the first graduate of the Dayton Conservatory of Music. Miss Blue has been a pupil of Charles Arthur Ridgeway, head of the conservatory for some years. An address and the presentation of diploma were made by William G. Frizell.

The fourth annual commencement at Peoria (Ill.) Musical College, Franklin Stead, director, took place on June 17, in Recital Hall. The orchestra played works of Schubert, Grieg and Brahms and Dr. B. G. Carpenter made an address. The graduates included Mary Frances Read, Elsa Reichelt, Ethel Rainsberger, Imogene Goddard, William Maloney, Clara E. Milleson, Emma Marie Herschel, Margaret Pinkerton, Myrtis Evans and Ona Jones.

Mrs. Bellamy Burr and Marvin Burr of the Burr Studios, Rochester, N. Y., gave a reception and pupils' recital at their home on June 30. About 150 of their pupils, former and present, were there. Among those who sang were Mrs. Hooker, contralto soloist at the Third Presbyterian Church; Lina Everett, soprano soloist at Brick Church; Frank Trapp, tenor, and Helen Clark, sister of Mrs. Hooker and contralto soloist at St. James's Methodist Church, New York.

Music pupils of Mrs. J. B. Mayell gave a recital on June 24, at the Holland Dutch Reformed Church, Albany, N. Y., assisted by a quartet comprising Verna Fowler, Florence Page, Josephine Chase and Mary Comstock. The pupils taking part were Nellie Begley, Lillian Decker, Dorothy Weaver, Theresa O'Brien, Henrietta Geurtze, Elizabeth Stahler, Alida Baker, Evelyn Hicks, Carolyn Oliver, Cornelia Dykhuizen, Harriet Ganseman, Elizabeth Deekman, Leona Wise and John Flanagan.

The charm of Mount Desert Island has this summer lured many famous musicians to its shores. Among them are George Harris, Jr., at Bar Harbor; and at Seal Harbor Mr. and Mrs. Harold Bauer, Mr. and Mrs. Fritz Kreisler and Dr. and Mrs. Frank Damrosch and daughter, as usual, at their cottage, "Die Heimburg." Walter Habenicht, of the Boston Symphony Orchestra, with his wife, have taken a camp on the Penobscot River at Hampden, a short distance below Bangor, for the summer.

The Scranton Liederkrantz Society, one of the oldest singing organizations in Pennsylvania, enjoyed its annual outing at Waldorf Park on July 8. This event marked the forty-sixth anniversary of the society, and was attended by many prominent persons. Prominent in the celebration were such well known singers as Jacob D. Ferber, Frank Becker, Ludwig Stipp, C. G. Armbruster and Charles E. Wenzel. All the German singing societies present united in singing the songs of the Fatherland.

The commencement exercises of the Pennsylvania Conservatory, of Philadelphia, were held recently in the auditorium of the central Y. M. C. A. building. A program by graduates and members of the orchestra class included a piano solo by Violet Johnson, winner of the post-graduate medal. Vivian Ingle, director of the conservatory, presented the diplomas and awards as follows: Elementary, gold medal, Edward Marenzana; scale class, gold pin, Eleanor Bayuk; first year harmony, Florence Snyder; second year harmony, Pauline Hurwitz.

Nahan Franko, who is conducting the orchestra at the McAlpin Hotel, mapped out a busy schedule for the Fourth of July. In the early morning at Long Beach he directed the orchestra at the dedication exercises of the new Catholic Church, at which Bishop Munderlein officiated. Mr. Franko is one of the cottagers at Long Beach and was asked to lead the musical exercises at high mass by Organist Merx of the new church. In the afternoon at the Polo Grounds, Manhattan, Mr. Franko arranged a pretentious musical program at the charity baseball game between the "Giants" and "Yankees" for the poor of the city.

The pupils of Marie McCourt, pianist, were heard in an interesting recital recently in Washington, D. C. The James Ormond Wilson Normal School of Washington distinguished itself at its graduating exercises by presenting a Japanese operetta, "O, Hanu San," by Charles Vincent, under the direction of the music teachers, Misses Randall, Walker and Oberly. Those taking solo parts included Evelyn Croggon, Ellatine Benson, Helene Rollow, Anita Orlando, Dorothy Rider, M. Louise Bridges and Charles Guilford. Another recent Washington recital was given by piano pupils of T. Arthur Smith.

During the past few weeks Scranton music lovers have enjoyed a series of recitals in which many talented pupils have been heard. The teachers were E. Jean Gill, Mary Niland, Robert E. Molowney, Jane Tuttle, John T. Watkins, E. E. Southworth and others. Notable among the artists who assisted were Marguerite Kelly, the Gibson Mandolin Orchestra, Adele Laue, Genevieve Fodrea, Helen M. Bray, Mrs. Frank Gibbons, Arthur Williams, Jack Davis, William Williams, H. Rea Fitch and others. Mary A. Rady was assisted in her fourth annual recital by Martha A. Warfel, soprano, and J. J. Jacobs, cornetist. Esther Casterlin's pupils also distinguished themselves. Ivor Price, a talented young musician, delighted large gatherings at his recitals. He was assisted by Anna Morgan, Edwin Haddon and Alfred Evans.

The music pupils of Amelia R. Gomph, assisted by Louise Eades, contralto, were heard in recital in Albany, N. Y., on June 28, at the Aurania Club. Those taking part were Marjorie Livingston, Elsa Wachter, Katherine Maas, Harriet Smith, Florence Allen, Harry Alexander, Juanita Ingram, Florence Barnes, Lucy Keeler, Alice Barnes, Pauline Schenck, Mary Maas, Berly Van Allen, Ruth Don, Helen Hoyt, Mary Grahn, Alice Loomis, Raymond Fuhrman, Margaret Romer, Frank McClure, May De Rouville and Edith Crounse. Pupils of Marguerite Heisler, of Albany, gave a recital on the same date. Those on the program included Katherine Rivenburg, Helen Spaulding, Brayton Babcock, Florence Spaulding, Edith Root, Marion Nichols, Ruth Adams, Thelma Brezee, Paul Hill, Helen Geritz, Dorothy Kellogg, Sarah Van Allen, Jessie Geritz and Dorothy Himes.

MISS BARROWS' SEASON

Closes in Boston and Providence and Begins in Maine

BOSTON, July 3.—Harriot Eudora Barrows, the Boston-Providence vocal teacher, has brought to a close one of her most successful seasons of teaching in these cities. Her closing recitals were given in Churchill House, Providence, June 26 and 28. The programs were distinctly well chosen and were presented by the following: Blanche Farley, Mary E. Parker, Hester Bennett, Eva Tilley, Helen Bissell Pettis, Mrs. Frances Barton, Elizabeth Slattery, Bertha Monast, Inez Rogers, Mrs. Alice Ward-Horton, Minette Sutherland, Mrs. Gertrude McC. Mitchell, Hope Heyworth, Rosemary Maye Randall, Mrs. William C. Huntoon, Mrs. Frederic W. Howe, Marguerite Watson, Eva Gifford, Mme. Claudia Rhea Fournier.

The singers aroused the admiration and applause of large audiences.

Miss Barrows is taking no vacation at present, but has gone to Boothbay Harbor, Me., where, following a successful season last year, she again assumes charge of the vocal department in the music school of the Commonwealth Art Colony. Next season Miss Barrows is to re-enter the concert field, for which she has had little or no time during the last two years on account of her teaching duties. At the close of her Boothbay session she will take a brief vacation trip before opening her concert and teaching season in late September.

W. H. L.

Philadelphia Orchestra Engaged for Worcester Festival

WORCESTER, MASS., July 3.—Several radical changes have been made in arrangements by the festival committee and artists new to Worcester will sing in the next annual festival. The new work to be given by the chorus this year is Pierné's "Children's Crusade." The work to be repeated this year is "The New Life." "The Mad Fire-rider" will

be another number. The Philadelphia Symphony Orchestra has been engaged instead of the Boston Orchestra. Dr. Arthur Mees will conduct and Gustav Strube will be associate conductor.

R. W. P.

Mabel Riegelman in Benefit at San Francisco

Mabel Riegelman, prima donna soprano of the Chicago Grand Opera Company, scored a success at the benefit performance of the Theatrical Treasurer's Club, which was given recently at the Columbia Theater in San Francisco.

Miss Riegelman was heard in several operatic numbers, among which was an aria from "Madama Butterfly." The first appearance of Miss Riegelman on the stage was the occasion for a great outburst of applause, and the operatic star was enthusiastically cheered after each number. Miss Riegelman will spend her Summer in California, and she will be heard in a number of concerts at the Exposition and various cities along the Pacific Coast.

Alberto Bachmann Gives Recital at Long Island Club

Alberto Bachmann, the French violinist and composer, gave a recital at the Woodmere (L. I.) Country Club under the auspices of the Music Club. Mr. Bachmann's program included his own transcription of a Locatelli Aria, Kreisler's "Caprice Viennois," Sarasate's "Nightingale's Song," the Saint-Saëns Rondo Capriccioso, Beethoven's F Major Romance, his own Spanish Dance "Cadiz," the Zarzycki Mazurka and the Wieniawski "Faust" Fantasy.

The large and brilliant audience, including many of the most distinguished personages who have their summer homes at Woodmere, attended the recital and applauded Mr. Bachmann's polished playing and artistic interpretations. He was obliged to add extras to his program. His accompaniments were well played by his gifted wife, Marie Bachmann.

Kansas, Mo., Nov. tour; Pittsburgh, Dec. 10; Fall River, Feb. 21.

Levin, Christine.—Athens, Ga. (University of Georgia), July 9.

Schutz, Christine.—Fremont, O., Dec. 7.

Wakefield, Henriette.—Rochester, Nov. 16; New York (Oratorio Society), Dec. 28-30.

Wells, John Barnes.—Seabright, N. J., July 9; Spring Lake, N. J., July 27.

Orchestras, Quartets, Choruses, Etc.

Bostonia Sextette Club.—Canton, S. D., July 11; Cherokee, Iowa, July 12; Pocahontas, Iowa, July 13; Glidden, Iowa, July 14; Dexter, Iowa, July 15; Boone, Iowa, July 16; Indianola, Iowa, July 17; Corydon, Iowa, July 18; Essex, Iowa, July 19; Sidney, Iowa, July 20; Falls City, Iowa, July 21; Hiawatha, Kan., July 22; Frankfort, Kan., July 23; Greenleaf, Kan., July 24; Osborne, Kan., July 25; Stockton, Kan., July 26; Phillipsburg, Kan., July 27; Mankato, Kan., July 28; Lebanon, Kan., July 29; Red Cloud, Neb., July 30; Hastings, Neb., July 31; Holdrege, Aug. 1; Kearney, Aug. 2; David City, Aug. 3; Albion, Aug. 4; Nolligh, Aug. 5; Norfolk, Aug. 6; Randolph, Aug. 7; Lyons, Aug. 8; Tekamah, Aug. 9; Missouri Valley, Iowa, Aug. 10; Dunlap, Iowa, Aug. 11; Velsca, Iowa, Aug. 12; Creston, Iowa, Aug. 13; Bedford, Aug. 14.

Gamble Concert Party.—Fairmont, Minn., July 3; Redfield, S. D., July 9; Huron, S. D., July 10; Brookings, S. D., July 11; Pipestone, S. D., July 12; Canton, S. D., July 14; Boone, Iowa, July 18; Indianola, Iowa, July 20; Falls City, Neb., July 24; Phillipsburg, Kan., July 30; Holdrege, Neb., Aug. 2.

Manhattan Ladies' Quartet.—January (Pacific Coast tour); February (tour Wichita Symphony Orchestra) Washington, Kan.; Hayes, Kan.

Sousa and His Band.—Panama-Pacific Exposition, San Francisco, Cal. (nine weeks to July 23, inclusive); Willow Grove Park, Pa., Aug. 15, twenty-nine consecutive days; Pittsburgh Exposition, Sept. 13.

Tollefsen Trio.—Round Lake, N. Y., Aug. 6, 7.

ACQUISITION FOR DETROIT

War Adds Edward Kreiner to Coterie of City's Musicians



Edward Kreiner, Violinist and Teacher, Who Has Settled in Detroit

DETROIT, MICH., July 1.—War, in spite of its horror, brings some benefits, and Detroit is so benefited by the coming of Edward Kreiner, who but recently came to America from Berlin. Mr. Kreiner was the assistant of Henri Marteau in the Royal School of Music in Berlin. He was also a member of the Marteau String Quartet and concertized extensively, playing in a number of large

music festivals, in one of which he was decorated by the Grand Duke of Mecklenburg Schwerin. At the time he was having such success as an artist he was preparing to take his doctor's degree in the University of Berlin. His doctor's dissertation on "Modern Violin Technic and Pedagogy" was accepted by the faculty of philosophy of the Berlin University, but the oral examination had to be postponed because of the war.

Having chosen Detroit as his home during his stay in this country, Mr. Kreiner has already made his influence felt in no small way in this and nearby cities. The distinct success achieved in the recitals he has given, of which the most notable are those in the Lenten Morning Musicales in the Hotel Ponchartrain this city, the recital at the Hotel Medea, Mount Clemens, and the recital of May 18 in Detroit, has led him to open a master course in violin playing.

E. C. B.

Martha Richards's Alienation Suit Against Lulu Glaser Settled

A Pittsburgh dispatch of June 30 to the New York Sun says: "The famous matrimonial tangle in which Martha Richards, church soloist, Tom Richards, her actor husband, who formerly appeared in 'The Chocolate Soldier,' and Lulu Glaser, the comic opera star, have been enmeshed since 1912, has been satisfactorily cleared up in court here with a settlement of the \$50,000 alienation suit filed against Miss Glaser by Mrs. Richards. The terms of settlement are not made public."

Michigan Teachers in Convention

The Michigan Music Teachers' Association held its twenty-eighth annual convention in Detroit on July 1-3. The event will be described fully in the next issue of MUSICAL AMERICA.

Herbert S. Tilton

Herbert Sanford Tilton, sixteen years old, son of Frederick W. Tilton, organist of Trinity Episcopal Church, Hartford, Conn., in which he was the soprano soloist, died on June 27, following an operation at St. Francis Hospital. A strange accident caused the lad's death. On June 25, he was hit in the cheek by a small stick that flew from a batted ball. Saturday night, after being unconscious, he revived and told the doctors and his parents he felt perfectly well. He died following an operation to relieve a supposed blood clot on the brain.

Laurence Ward

A Baltimore dispatch of June 29 to the New York Telegraph says that "Larry" Ward, who had been acclaimed as the only true Irish "fiddler" in this country, died on that date. "Larry" was known by scarcely any other name, though there was a time when his name was emblazoned on musical programs as Laurence Ward. He was eighty-three years old.

Thomas M. Watkins

SCRANTON, PA., July 3.—Death recently claimed Thomas M. Watkins, of Olyphant, a musician and teacher of the old school, who in years gone by scored many triumphs in the local choral field. He was a native of Wales, but came to this city a young man and for over a quarter of a century he was prominently identified with the leading choruses and church work.

W. R. H.

David Braham, Jr.

David Braham, Jr., son of the late composer, and an actor until five years ago, when he retired to his farm in Dutchess County, died there on June 30. He was thirty-eight years old. His father was widely known as a composer of music for the theater a generation ago.

Karl Muller

Karl Muller, a retired musician, died suddenly at his home, Nineteenth Street, College Point, L. I., on June 30, aged sixty-eight years. He was born in Germany, and was connected for many years with theatrical orchestras in Manhattan.

Charles Tyler Dutton

Charles Tyler Dutton, a member of the Mendelssohn Glee Club, who formerly sang first tenor at the club's concerts, died of heart disease at his home, 114 Morningside Drive, New York, on July 3. He was a broker and was fifty years old.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Collins, Mabel Percival.—Middletown, N. J., Oct. 8.

Gardner, Ida.—Amsterdam, Nov. 30.

Garrison, Mabel.—Spring Lake, N. J., July 13.

Glenn, Wilfred.—Troy, Jan. 20.

Granville, Charles N.—Statesville, N. C., July 10; Reidsville, N. C., July 12; Lynchburg, Va., July 13; Bedford, Va., July 14; Farmville, Va., July 15; Fredericksburg, Va., July 16; Rockville, Md., July 17; Waynesboro, Pa., July 19; Shippensburg, Pa., July 20; Mechanicsburg, Pa., July 21; Gettysburg, Pa., July 22; Dallastown, Pa., July 23; Elizabethtown, Pa., July 24; Mahanoy City, Pa., July 26; Mount Carmel, Pa., July 27; Bloomsburg, Pa., July 28; Jersey Shore, Pa., July 29; Bellefonte, Pa., July 30; Picture Rocks, Pa., July 31; Dushmore, Pa., Aug. 2; Towanda, Pa., Aug. 3; Canton, Pa., Aug. 4; Wellsboro, Pa., Aug. 5; Westfield, Pa., Aug. 6; Galeton, Pa., Aug. 7; Port Allegheny, Pa., Aug. 9; Wallsville, N. J., Aug. 10; Bath, N. Y., Aug. 11; Penn Yan, N. Y., Aug. 12; Athens, Pa., Aug. 13; Owego, N. Y., Aug. 14; Susquehanna, Pa., Aug. 16; Port Jervis, N. Y., Aug. 17; Honesdale, Pa., Aug. 18; Carbondale, Pa., Aug. 19; Montrose, Pa., Aug. 20.

Harrison, Charles.—November—tour Wichita Symphony Orchestra, Sedalla, Mo.; Hayes, Kan.; Arkadelphia, Ark.

Hartley, Laeta.—Manchester, Mass., Aug. 13; Boston (Boston Symphony Orchestra), Nov. 23; Boston (Boston Symphony Orchestra), Dec. 7.

Herbert, Victor, and Orchestra.—Willow Grove, Pa., July 10-17.

Kaiser, Marie.—Chautauqua in August;

ESTABLISHED 1857

PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

BALTIMORE, MD.

Recognized as the leading endowed Musical conservatory of the country

Martinus Sieveking
PIANIST

INSTRUCTION BY A NEW METHOD.
Pupils limited. Results guaranteed.
36, rue Theophile Gautier, Paris, XVI.

RICHARD
EPSTEIN

Formerly of Vienna and London

Piano Coaching Songs Accompaniment
Chamber Music

STUDIO; 46 West 37th Street, New York
Tel. 6948 Greeley

MRS. E. H. LEWIS ENTERS RANKS OF NEW YORK CONCERT MANAGERS

Newcomer in a Difficult Field Well Fitted by Personal Qualities and Experience to Command Success—Hamlin, Sammarco, Graham Marr and Mme. Rappold Already on Her List of Artists

BELIEF that the appearance of every new figure in the managerial field can move the musical community to transports of interest is—to-day, at all events—undoubtedly erroneous. Too many have flourished briefly and then faded ingloriously from sight in the past few years to allow any exaggerated entertainment of illusions at this stage. Nevertheless, the fortunes of some newcomers lay a surer hold on popular curiosity and sympathies than the possible fate of others. Those who know the most recent recruit to the ranks of New York managers, Mrs. E. H. Lewis, and who have followed her career prior to her independent pursuit of managerial projects, cannot for a moment doubt her place to be in the category of the favored.

Mrs. Lewis, in truth, is no novice; a woman of supreme personal charm, keen intellect and unexcelled resourcefulness in the solution of business problems, she has been associated for a number of years with M. H. Hanson, in which position she acquired a fund of invaluable experience and won scores of friends in every music center from coast to coast. Thus, at the outset, she is freed of those snares and pitfalls that beset debutants in the exacting profession of managing musical artists. Admired for her rare personal qualities and respected as a business woman of indisputable acumen, she begins her present career under most auspicious circumstances.

Conditions in West

Barely a fortnight ago, Mrs. Lewis returned from a booking tour which took her to the Pacific Coast and, lasted for more than two months. She visited the San Francisco and San Diego expositions and traveled as far north as Spokane and Seattle, touching at many other music centers on her way East. Her view of affairs in the western States is decidedly optimistic. In a discussion of them with a representative of **MUSICAL AMERICA** she declared that in consideration of present conditions matters could scarcely wear a more promising aspect.

"California," she observed, "is, if judged by the comparative recentness of its artistic development, treated to more music than any other section of the country. This could not be the case if adequate support for such activities were not forthcoming. Moreover, artists from the East are warmly welcomed in spite of the expense which their performances entail. For this last reason, Californians often are inclined to wish that these artists might sing or play more than they now do on their way out to the coast. In that way some of the excessive cost of the transcontinental trip might be mitigated, with profit both to the artist and the Californian concert-giver and music-lover."

The full list of the artists who will appear under Mrs. Lewis's management is not yet completed. But she has already announced a list of a half dozen of known merit or of much promise. They include George Hamlin, the noted American tenor; Mario Sam-

marco, the Italian baritone, well known to New York music-lovers from his work at the Manhattan Opera House; Graham Marr, baritone, formerly of the Century Opera Company; Marie Rappold of the Metropolitan Opera; a young soprano, Anne Arkadij, and Mr. and Mrs. Stutz, singers much favored in Chicago, where



—Photo by Moffett

Mrs. E. H. Lewis, Concert Manager

Mr. Stutz is head of the vocal department in the Chicago College.

Operatic Stars

"Both Mme. Rappold and Mr. Marr, who are spending the summer on Long Island, will do not a little concert work in addition to their respective appearances with the Metropolitan and Chicago Opera companies. I greatly admire Mr. Marr's voice and artistic abilities. Mr. Sammarco, whom the Chicago Company finally secured instead of Titta Ruffo, will do concert work before and after the opera season in Chicago. Mr. and Mrs. Stutz have won much esteem through their duet singing and that will be one of the important features of their programs. In Anne Arkadij, I have a young American lieder singer of remarkable qualities with regard to voice, art and personality. She won considerable esteem in Germany where she studied and sang for some time. At her summer home on Cape Cod, she is now busily preparing for the coming season."

"I consider myself especially fortunate in having secured the co-operation in my work of Evelyn Hopper, a woman of superlative ability. She is now traveling for me through the Middle West and will continue in the future to cover that territory as well as probably to take charge of my Chicago office."

H. F. P.

Artists for People's Concert Course in Cleveland

CLEVELAND, July 3.—An important announcement is made to-day of the People's Concert Course for next season. It contains six recitals to be given in the

Hippodrome on Sunday evenings, once a month from October to March, prices for the course to range from \$2.50 to \$6. Artists to appear are Pasquale Amato, Margarete Ober, Florence Hinkle, Leo Ornstein, Margaret Matzenauer and Leopold Godowsky. Mrs. M. A. Fanning, manager of the Euclid Service Bureau, is at the head of the enterprise, with the backing of the Coit Lyceum Bureau. A. B.

MORE OPERA IN ENGLISH FOR CHICAGO COMPANY

Extensive Preparations for Next Season Instituted—Arrangements for Rehearsals

CHICAGO, July 3.—Signor Spadoni, chorus master of the Chicago Grand Opera Company, has been holding chorus drills since May 1 in the Opera Club of the Auditorium. In former years, part of the work of rehearsing was done in Philadelphia, the company's season starting there from three to five weeks before the opening in Chicago. This year, however, the Chicago company will confine itself entirely to this city and the advantages of rehearsing here alone will prove of great importance.

The opening of the season has been set for November 15, and the company will begin final rehearsals at the Auditorium about October 31. In former years the Auditorium has been occupied by other attractions up to the opening of the opera season. Now that the rehearsals will be held here, the week's usually allotted to these attractions have been eliminated.

The popularity of the English performances of last season was so great that still more extensive preparations for the coming season have been instituted. While at first the attendance was by no means numerous in 1913-14, capacity houses became the rule after two or three Saturday evenings.

The management will use coupon books for subscribers for the coming year. Each book will contain one dollar coupons and will be sold for \$9.00, which is the rate at which all the subscription seats are sold. These coupons are good for any performance of the regular season and may be used in a lump or singly, as suits the convenience of the individual. They may be used for the purchase of two \$5 seats for one performance, or for ten seats for ten different performances at \$1 each. There has been no limit set upon the number of coupon books which any individual may purchase.

M. R.

Herbert Fryer Sails to Play for Wounded Soldiers in England

Herbert Fryer, the eminent English pianist, sailed for England on the American liner *New York* on June 26. Prior to his departure, Mr. Fryer signed a contract for another season at the Institute of Musical Art, New York. He will return early in the fall for both concert appearances and teaching. While abroad Mr. Fryer hopes to play to the wounded soldiers in camp in England.

Opening of Morning Musicales Series at Spring Lake, N. J.

SPRING LAKE, N. J., July 7.—The opening morning musicale of a series at the Spring Lake Bathing and Tennis Club, under the direction of Mrs. Anson Dudley Bramhall, director of the Tuesday Salon, was given on July 6. The artists included Marie Rappold, Aline van Barentzen, Hugh Allan and Emil J. Polak.

GRADUATES TWELVE HONOR STUDENTS

New England Conservatory Holds
its Annual Commencement
Exercises

BOSTON, June 26.—The commencement exercises of the class of 1915 of the New England Conservatory of Music were held in Jordan Hall on Tuesday afternoon. The program consisted of a concert by ten soloists of the class and the Conservatory Orchestra, Dean Wallace Goodrich conducting, and an address to the graduates by Eben D. Jordan, president of the board of trustees. Mr. Jordan read a brief note of felicitations to the class from Director George W. Chadwick, who was unable to attend the exercises, as he was in San Francisco at the Exposition to conduct some of his works there. With the Conservatory Orchestra furnishing the accompaniments, the following program was performed:

Bach, Toccata in D Minor, for the organ. Emmie Washington McKie; Chopin, Piano-forte Concerto in F Minor, Op. 21, Alice Allen; Chopin, Piano-forte Concerto in E Minor, Op. 11, Stanley Jacob Schaub; Lalo, "Symphonie Espagnole," Op. 21, for violin and orchestra, Ada Allen Chadwick; Wagner, Song, "Traume," Agnes Donaldson Reid; Saint-Saëns, Allegro and Allegretto from the Concerto in A Minor for Violoncello and Orchestra, Adolph Henry Vogel, Jr.; MacDowell, Piano-forte Concerto in D Minor, Op. 23, I, Larghetto Calmato, Howard Munroe Goding, II, Presto Giocoso, III, Largo; Molto Allegro; Presto, Joe Carr; Bruch, Finale of the Violin Concerto in G Minor, Op. 22, Ruth Bullard; Liszt, Hungarian Fantasia for Piano-forte and Orchestra, Ethel Florence Silver.

The diploma "with highest honors" went to Ethel Florence Silver, of Allston, Mass., of the piano soloists' department.

Other honor students were: Piano-forte, Harry Edward Mueller, Charlotte Louise Woodbridge, Alice Allen, Marion Grey Leach, Viva Faye Richardson, Mildred Hastings Vinton, Helen Little Whiting; organ, Lelia Maybelle Harvey, Emmie Washington McKie; voice, Arlen McKenney; violoncello, Adolph Henry Vogel, Jr. W. H. L.

Marion David, Margaret Wilson's Accompanist, to Wed

Announcement has been made of the engagement of Marion L. David, of 49 West Eighty-fifth Street, New York, and Ralph Kingsbury, of Detroit, Mich. Miss David is an accomplished pianist and has acted as accompanist for Oscar Seagle in Paris and for Margaret Wilson, the President's daughter. She has often been a guest at the White House and assisted Mrs. Wilson and her daughters in receiving at the first official dinner in 1914. Miss David is a sister of Ross David, vocal teacher, with whom Miss Wilson studies. Her wedding to Mr. Kingsbury, who is the auditor of the Pere Marquette Railroad Company, will take place in October.

Found "Musical America" on an Indian Reservation

To the Editor of **MUSICAL AMERICA**:

I realize that **MUSICAL AMERICA** gets everywhere. One day last Summer I found part of a copy on the prairies of the Blackfoot Indian Reservation in Western Montana.

HAROLD A. LORING.

Jamestown, N. D.,
June 28, 1915.

The Baldwin Piano

Grand Prix Paris, 1900
The Grand Prize, St. Louis, 1904

Beautiful quality of tone, with a charm of its own
Distinguished by great durability

The Baldwin Piano Co.

142 West 4th Street, CINCINNATI

HENRY F. MILLER

HENRY F. MILLER & SONS
PIANO COMPANY, BOSTON

PIANOS

MEHLIN PIANOS

Are considered by expert judges to be the finest now made
They contain more valuable improvements than all others

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Office 27 Union Square NEW YORK

Send for Illustrated Art Catalogue

The EVERETT PIANO

One of the three great
Pianos of the World

The John Church Company
Cincinnati New York Chicago
Owners of
The Everett Piano Co., Boston

KURTZMANN Pianos

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers, 526-536 Niagara Street
BUFFALO, N. Y.